TWENTY-EIGHT PAGES

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DAISY LOVERING.

THE MATINEE GIRL

The "Confessions of a Playwright," first published anonymously by *Ainslee's Magazine*, awakened interest for the reason that it bore all the earmarks of truth.

This is not at all usual in modern literature. "The Love Letters of an Idiot" are quite likely to have been penned by some erudite novelist who wishes to lose his identity for the nonce and frisk in the fields of unconventional endeavor.

"The Diary of a Chorus Girl" is in all probability done by some hard-working newspaper man anxious to send his wife and babies to the country for the Summer. The worst of it is that the unreality of it all is apparent in the pages to all who know anything about either chorus girls or idiots.

But the "Confessions of a Playwright" were evidently written by some one who had constructed and endeavored to sell plays, and they were really confessions in so much that they admitted so much unnecessary effort on the part of the play-maker, who probably wouldn't be a play-maker if he had businesslike ways of working.

That is one of the most interesting things about writers of magazine literature as well as plays. The strain of cheerful idiocy that distinguishes them the moment they drop the pen.

Writing is their one means of expression, and the minute they emerge from the condition of putting thoughts—sublime or otherwise—on paper, they become distinctly blithering.

It must be admitted that most of them are aware of this failing, and seek hermitical retreats, where they live in slipshod bathrobes and put globs of language on paper that, when read, create for them a false identity, sometimes beautiful, sympathetic, philosophical and impressive, or else cynical, witty, misanthropic, or teeming with good fellowship, humanity and all the virtues.

In nineteen cases out of twenty the pen and ink personality is the exact opposite of the writer. A gay and dashing devil-may-care article teeming with slang and a suggestion of profanity will prove to be the work of some gray-haired, old-school gentleman with irreproachable manners; while scholastic, carefully finished, neatly Englished essays are turned out between midnight and dawn in some Bohemian garret with brandy and coffee as their inspiration.

This will always make literature as a profession extremely interesting as well as a trifle illegitimate. So the stamp of reality that marked the pages of the "Confessions of a Playwright" teemed with such a heart-to-heartedness, and let us in on the ground floor, as it were, of the writer's consciousness, that we immediately rubbered and asked, Who is it?

Who is this deadfully truthful person who is telling of his difficulties, also, unconsciously perhaps but certainly amusingly, expresses the very reasons why he has had such difficulty?

Then we were told that the sinner who had confessed was John Barry, a successful critic of the stage and a magazine writer, who wrote not only well but truly. But if he understood modern methods more thoroughly he would have called his essay The Perils of Paul, the Play Peddler—A Modern Perversion of Ali Baba and the Forty Managers.

Heaven forbid that any Harrythurstonpeckkish spirit should ever enter into the Matinee Girl's column. We may gibber, but we refuse to prate. Yet now and then some publisher, in a spirit of reckless deviltry, sends the Matinee Girl a book fresh from the printers.

It is embarrassing. It presupposes that the Matinee Girl, not being a book reviewer, will read the book, open it as a cook opens a live lobster, extract the plot and lay it still palpitating from the vivisection upon a page for the public to contemplate and study.

But on receiving "The Daughter of Thespis," by the author of "The Confessions of a Playwright," there was joy mingled with the grieving. A book by a truth teller ought to be even more interesting than an essay.

But "A Daughter of Thespis" is a story told largely by conversational methods. And when one reads conversation or hears it in a play one expects brilliancy, epigram, twinkle, irrespective of the idea that people never talk like that in real life.

If we hear one good thing in twenty-four hours it is the very limit. Everything else is commonplace—awfully commonplace. Have you ever noticed?

From the going up of the sun to its setting our lives are largely a matter of "How do you do?" "Have you been very well?" "You're looking awfully well!" "Have you had luncheon?" "I saw so and so yesterday."

George Moore, Bernard Shaw, Hichens Hope and all the rest of the bunch that make their men and women such clever talkers, just as Gibson makes his people handsome and Davis turns out his heroes clean and noble-minded, delight and amuse us by their idealized conceptions, but they are not true.

Barry's book is so extremely true in the stupid way his people talk, except in flashes, that on one reading of the book you are apt to yawn and wonder if he took it down in a graphophone set in a boarding-house parlor.

But if you take it up again and unwillingly study it over, you'll suddenly realize that here is the same truth that glorified the "Confessions"—the unvarnished, unadorned truth.

Here is a group of stage people living their lives just as we all live our lives, somewhat automatically—unconscious of the tremendous thing that life is.

And stage people are more unconscious of realities than others. They are used to juggling with mimic emotions, and when their own feelings begin to stir there is a confusion between the false and the true.

But, above all, stage people learn to banish the lanky, descriptive style of conversation. They know too well that it smacks of the stage stagy.

When you read "A Daughter of Thespis" you realize that conversation is an art that should be cultivated. While we have brains and the wonderful gift of speech, our aim ought to be raised to something finer than "Pass the prunes, please," or "What fine weather we're having!"

The hero of the Barry book makes one laid break into saying something worth while when he remarks: "Every one who is trying to do artistic work has just one purpose in mind; so the laws that govern one art must govern another. And just as art is the same everywhere, so the principles of beauty remain fixed. But the secret of acting, after all, lies in the nature of the artist. If he is sincere, and if his nature is fine enough to perceive and reflect the truth, then he will do good work. In the more complex arts, like writing and painting, insincerity is often able to hide itself and delude people. In fact, I sometimes think that there are comparatively few who can unerringly distinguish between what is affected and what is true."

And immediately the author realizes that he has lost his gait and makes his hero say: "I don't often let myself rhapsodize like that. I dare say that I am not very lucid."

One of Mr. Barry's most interesting characters is a Miss Finley, a woman journalist who manages to make a living interviewing and writing about stage people and stage affairs.

Miss Finley wore red shoes when she went interviewing, which must have been nice. She also got up an open-air performance for a benefit and scooped the funds. She "developed paragraphs," which she said, from "inadvertent remarks" dropped by the heroine, which proved that she—Miss Finley—had the gift of making something out of nothing, as the heroine didn't say anything that was at all worth while from the book's beginning to its end. Still, there are girls like that—but they are dreadful bores!

No wonder the critics jump hard on what they call smart talk in plays. And oh!—for any one who might have the habit of dropping inadvertent remarks which might be worked up into two-dollar jokes for *Life!*

The Matinee Girl thought she had fallen in with such a one the other evening when, dining with a friend, frog's legs were served.

She shuddered and grew pale as a helped her to two plump pair and a sprig of parsley. "I simply cannot eat them!" she said faintly.

"Why?" said I; "they look very nice!"

"Yes," she said; "but I never can eat frog's legs! I feel as though I were eating breaded chorus girls!" THE MATINEE GIRL.

NEW ROCHELLE THEATRE OPENED.

The new theatre at New Rochelle, N. Y., erected by New Rochelle Council, No. 339, Knights of Columbus, was formally opened on Monday evening, May 18, under the management of James J. Armstrong, who for many years past has been a well-known vaudeville agent and manager of this city. If the opening is to be taken as a criterion, Mr. Armstrong has made no mistake in taking a long lease of the new house. The audience on the first night was one of which any manager might well be proud. The very best people of New Rochelle, Larchmont, Pelham and the neighboring towns filled the seats and boxes, and the occasion was a memorable one in every way.

The opening attraction was Primrose and Dockstader's Minstrels, this being the last appearance together on any stage of the two minstrel favorites. The usual performance was given and the entertainers put forth their best efforts. Mr. Primrose received an immense basket of flowers at the conclusion of his specialty, in which he was assisted by the Foley boys. He contented himself with bowing his thanks, and did not make any farewell speech. Mr. Dockstader was in fine form and his automobile monologue kept the house in roars.

Between the first and second parts Mayor Clarke, of New Rochelle, made a few remarks appropriate to the occasion. He was followed by the Rev. Thomas P. McLoughlin, pastor of the Roman Catholic Church, who made a short speech in which he declared that the stage, properly conducted, is the greatest ally the pulpit has in the work of uplifting mankind. Manager Armstrong followed, outlining the policy upon which he intends to conduct the house, and asking for the co-operation and encouragement of his new neighbors.

The theatre was designed by C. A. Lappriau. It is located on Main Street, in the centre of the city. It is a modern, up-to-date house, well built, elegantly furnished and tastefully decorated. It has a seating capacity of 1,500, every seat being a folding chair, and is heated by steam and lighted by electricity. When the lights are up the house presents a most attractive appearance; the decorations are in a soft light olive green, with gold trimmings. The stage is very large and is capable of accommodating the most elaborate productions traveling. It is equipped with every modern convenience for the handling of heavy scenery. Manager Armstrong's next regular attraction will be a big vaudeville programme, to be presented on Decoration Day.

DAISY LOVERING.

On the first page of THE MIRROR appears a likeness of Daisy Lovering, who recently finished a successful season with the Vendome Stock company of Nashville, and who has just been engaged by Miller and Kaufman, of Philadelphia, to be featured as Chuff in His Sister's Shame, which will open its season about Sept. 1. Miss Lovering is a magnetic little ingenue, and by dint of hard work and perseverance has attained her present enviable position in the profession. During the present season Miss Lovering has played Jane Eyre, Juliet in Romeo and Juliet, Lady Anne in Richard III, the Slavey in The Brixton Burglary, and a number of other parts which have put her versatility to the test. A brilliant career is assured for Miss Lovering, for she has in her favor the requisites of youth, beauty and ability.

LOOK AT ITS INDORSERS,

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REFLECTIONS

Photo by Will Armstrong, Boston.

Above is a picture of Charles Dickson, the well-known comedian, who recently returned to vaudeville. Mr. Dickson always makes it a practice to have something new to offer whenever he appeals to lovers of the continuous, and this season he has a vehicle concerning which he is very enthusiastic. It is called Heart to Heart Talks, and was written for him by Jerrold Shepard. It deals with a happening in the office of a newspaper, and in addition to much comedy of a high class there is a love interest that is said to be very effectively introduced. Mr. Dickson will make an experiment next year that has never been tried by an American actor. He has signed contracts to play a long engagement at the Apollo Theatre in Vienna. He will translate several of his successful sketches into German, and as he is very well up in the language there is no reason why he should not make a good impression on the people of the Fatherland. For this work he will receive the largest salary ever paid to an American artist in Germany, it is said. Mr. Dickson has engaged Nell McEwen to support him in Heart to Heart Talks, which he will product soon at Keith's Union Square Theatre.

As a special feature of the Eighteenth Regiment's performances, held this week at the Alvin Theatre, Pittsburgh, Sarah Truax-Post will render a monologue by Samuel Harden Church, entitled The Brayton Episode.

The Godding Comedy company will present A Nutmeg Match in their repertoire the coming season, having secured the rights from the author, William Haworth.

Myra Collins, of The Moonshiner's Daughter company, closed her season in Kansas City on May 23.

Marie Wainwright will appear in a number of Shakespearean revivals next season under management of Jules Murry.

Josephine Cohan's new long distance automobile, one of the largest ever manufactured, has been styled "The Green Monster." It is one of the most powerful and fastest machines ever made, and can compete with fast railroad trains along the highways it is said. When the successful engagement of the Four Cohans at the Fourteenth Street Theatre comes to a close Miss Cohan is going to make an extended auto tour with her manager, Mr. Niblo and Mr. and Mrs. J. J. Cohan. They will sweep the valley of the Connecticut and climb the green hills of Vermont.

Manager Fred. Niblo of the Four Cohans company and other attractions, is busy at his new offices, Suite 1, New York Theatre Building arranging for the coming tours of the attractions under his personal guidance.

Eva Moore, who has been engaged by Charles Frohman for the season of 1903-04, is the wife of H. V. Esmond, the clever young actor and author of When We Were Twenty-one, One Summer's Day, Imprudence and other plays. She is at present playing lead at St. James' Theatre with George Alexander in Old Heidelberg.

Della Clark is seriously ill at her home in this city.

Frank Mostyn Kelly played Lord Hay the last four weeks of J. H. Stoddart's tour in The Bonnie Brier Bush.

Harry Corson Clarke, who closed his season recently at Portland, Ore., is now touring homewards with a company of Eastern players, presenting His Absent Boy. Mr. Clarke's Autumn season will begin in August at Denver.

Edward E. Rice has sold a half interest in The Show Girl to Albert Whitney, of Detroit.

Miller and Kaufman of Philadelphia, have contracted with Doré Davidson for the rights to his new play, In Her Defense, which they will next season give an elaborate production.

Estelle Wiener has inherited $38,000 from her grandmother, who died recently at Dayton, Ohio.

Eugene Wiener will during the Summer control two opera companies, one playing the traction line parks in New Brunswick, N. J., for four weeks and Danbury, Conn., for six weeks, the other, which is called the Union Square Opera company, playing the Allentown, York, Pittsburg and Newcastle, Pa., traction company's parks.

Louis Hemingway, who is playing the leading role in Hal Reed's new play, A Working Girl's Wrong, is making preparations to take out a company of his own, a year hence, in a new play that is now being written for him.

Edith Hutchins, who plays the Witch of the North in The Wizard of Oz, at a recent performance assumed the principal boy's role at fifteen minutes' notice and with no previous rehearsal.

Eva Mountford, who has been absent from the stage for two seasons, will next season be starred by George Samuels in a new four-act modern play by Elmer Grandin, entitled When Her Soul Speaks. Mr. Grandin will be a member of the company.

Manager C. E. Callahan's Pennsylvania closed a season of thirty-nine weeks in Cleveland Saturday. The play has been reconstructed for next season and will hereafter be styled Slaves of the Mine. Mr. Callahan's Romance of Coon Hollow will close a season of forty weeks in Annapolis, June 1, and will begin its tenth season in August. Ruby Erwood, who has been playing the leading role of Georgia, will continue as a feature. Mr. Callahan also expects to launch a modern version of Oliver Twist, called Nancy Sikes.

Thomas A. Wise yesterday went to Albany, N. Y., for a short season of stock work.

Madison Square Garden is being transformed into "Venice in New York" in preparation for the Duss Summer night festivals, to begin May 31.

Frederick Belasco and M. E. Mayer, proprietors of the Alcazar and Central Theatres, San Francisco, will send several companies on tour in the Far Western circuits next season. They will have a play in Reno and other plays in which they hold exclusive rights west of the Missouri River. Frank Deane, for several seasons comedian of the Alcazar company, will be sent out in Shakespeare. Camille Owens will be featured in the musical comedy. A fight at the Chutes, in which Willis Holding formerly appeared. All these attractions and five others that are contemplated will be handled by H. D. Price, general manager for Belasco and Mayer.

Edward J. Connelly appears to have made an exceptional hit as Chimmy Scraggs in Peggy from Paris, while that work of George Ade's was stamed in Boston as it did in Chicago.

Ruth Lowe Reeves, who recently underwent a serious surgical operation at Omaha, is convalescing and later in the Summer will visit New York in company with her husband, Clifford Reeves.

Fay Templeton, who will next season be starred by the Shuberts in a new musical comedy, will sail for Europe the first week in June.

Mabel Taliaferro, by celebrating her sixteenth birthday, which she did on Thursday, has placed herself beyond the pale of the Gerry Society.

Mildred Holland, who sailed for Europe Saturday on the *Marquette*, will spend the Summer in St. Petersburg and Moscow, where she will study her role in Theodore Kremer's new play, The Triumphs of an Empress. The piece, which deals with the life of Catherine II of Russia, will be produced by Edward C. Waite about the beginning of the new year, until when Miss Holland will continue to play The Lily and the Prince.

Richard Buhler, who will next season star in Paul Revere, will open his season in Chicago, from where he will go to the coast. Henry B. Marks, Mr. Buhler's manager, spent last week in New York securing bookings for the attraction.

Michael Morton, who has been in New York studying The Darling of the Gods for Beerbohm Tree, who will next season present the play in London, sailed on Thursday for England, having seen the play twenty-six times. Martha Morton, his sister, who is at work with A. Baldwin Sloane on a musical farce for Edna Aug, accompanied him.

Lottie Williams Salter, at Chicago, last week obtained a divorce from her husband, Edgar R. Salter.

The engagement is announced of Lionel Barrymore to Angela McCaull, daughter of the late Colonel John A. McCaull. The marriage will not take place for some time. Miss McCaull, who played the ingenue role in The Heart of Maryland several years ago, has not acted of late, and it is said that she has permanently retired from the stage.

Edith Yerrington the light opera soprano, who has been ill for nearly a year at her home at Winona, Minn., has entirely recovered and has returned to New York to resume her stage work.

Lew Dockstader, who closed his season on May 18, is spending a fortnight at West Baden. The opening of Dockstader's Minstrels will take place at Manhattan Beach on July 13.

Lulu Glaser will next season again appear in Dolly Varden under the management of F. C. Whitney.

The Gordian Knot, a play by Claude Cloether, M.P., was on May 20 produced at His Majesty's Theatre, London. The cast included Beerbohm Tree, Robert Taber, Gilbert Hare, and Olga Nethersole.

Cecil Spooner, during Wednesday's matinee of My Lady Peggy Goes to Town, fell down a flight of stage stairs and slightly sprained her ankle.

Mrs. de Becker, Maria de Becker, Nettie de Becker, Master Harold de Becker, Hetta Bartlett, Eric Dudley, Edgar R. Payne, Stella Peck, Miss Radcliffe, Lydia Rachel, H. Steenmann, Mr. and Mrs. E. W. Tarver, Mr. and Mrs. Widdicombe, and Mr. Westerton, of Charles Hawtrey's company, sailed for England Wednesday on the *Germanic*.

Frank Murray, it is announced, will next season send on tour two companies in Everyman, Ben Greet's company will play the West.

Florenz Ziegfeld has signed contracts with Gustav Ludera to compose the music for the new musical comedy of Jean Richepin, in which Anna Held will next Fall be seen at the Knickerbocker Theatre.

W. R. La Rose last week closed his company in which Nellie Lyons Healy was starring, and will this Summer play leading roles in Thomas Welsh's Fairmount Park Stock company at Woodstock, Ont.

Drina de Wolfe who has been ill at Lakewood is now convalescing and early in June will sail for Europe. After visiting Jessie Millward at her English home, she will go to Paris, returning late in August to begin rehearsals for next season, when she will appear in the support of one of C. B. Dillingham's stars.

Charles Frohman has acquired the English and American rights to Der Hochtourist, a German farce by Kraatz, the author of Are You a Mason?

Elliott Schenck has been engaged by Henry W. Savage as one of the conductors of his English Grand Opera company. Mr. Shenck was for a long time associated with Walter Damrosch and his lectures on Wagner have attracted widespread interest.

John Drew closed his season on May 16 at Elizabeth, N. J. Mr. and Mrs. Drew will spend a part of the Summer at their country place at Hampton, L. I.

A number of the chorus men of The Sultan of Sulu company were robbed of their money and clothing between the acts of the performance on the evening of May 18.

Ben Greet's open-air performance of As You Like It will be repeated four times at South Field, Columbia University, beginning June 15. Three of these performances will be given at night and a part of the proceeds will be devoted to the improvement of the field.

E. J. Carpenter left for Chicago on Thursday in the interests of his several enterprises.

Arthur Playfair and Mr. and Mrs. Joseph Francour sailed for England on Wednesday on the *St. Paul*.

The principals for the support of Blanche Ring in The Gibson Girl, which will open at the Knickerbocker Theatre on June 1, are: Rose Beaumont, Reine Davis, Vera Halle, Addie Sharpe, Viola Carlstedt, Lillian Hudson, Harry Conor, Albert Hart, Charles H. Bower, W. L. Bentley, Vernon Lee, Paul Decker, David Bennett, Wheeler Earle Cecil Sumner, and Max Freeman.

Henry Woodruff, Lou Baker, Henry Hadley, Frank Worthing, Robert Loraine, and Victor Haines, of the Lambs Club, will sail for England on June 3. Several other members, among whom are Fred. Parry, Vincent Serrano, Walter Hale, and William Harcourt, will Summer at Siasconset, Mass.

J. L. Seeley on May 30 will close his sixth season with the Castle Square Stock company of Boston.

Elsie de Tourney will hereafter, save when on tour, make New York her permanent residence.

The Bandit King, in which John Farrell plays the leading role, will be seen at the New Star Theatre during the week of June 1.

Lorraine Hollis is writing two melodramas, one of which is based upon her novelette, "When Woman Pays." Miss Hollis hopes to appear next season in her own play, Jean De Barri, while another of her works, "A Heart of Stone," will be produced by a repertoire company.

Flo Irwin will next season star in a repertoire of the comedies used during past seasons by her sister, May Irwin.

D. Herbert Howard has been engaged by W. B. McCullum as manager of one of the theatres on his park circuit.

IN OTHER CITIES.

SAN FRANCISCO.

[illegible] the first curtain. It was discovered that everybody was due to the coming of President Roosevelt. So, we waited and entertained the President in style, went through ladies' night with many fine toasts and felicitations, and closed the city hotels and everything in it. And the President entertained us, too. His visit here made most happy hours of all the theatres. To the date, alphabetically almost, came the Alcazar, with the finest presentation, 21-27, of Clyde Fitch's "Lovers' Lane." San Franciscans have ever witnessed, and in the witty comedy showed conclusive the play to the full. Compared with the original New York production, which it took two weeks to produce, it is said by those who saw both that and this that this vivid well with the outlook. If the same supports, it did not equal it. And, yet, the Alcazar management had only a week in which to accomplish the production. A large share of the success attending the giving of the play can be justly attributed to General Manager Price, of the Alcazar. He had to fly with the Manhattan production. He knows the play like an oft-read book, not only frontwards, but also backwards, and we were fortunate in having the benefit of his excellent supervision. The first act, representing the minister's parsonage, was put in admirable and appealing form. Likewise was the second, showing the main street of Interville, with its country grocery store, the district school house, and the town's open house. But the scene of stage mounting was in the third and the fourth act, showing the minister's orchard in Autumn, with the succulent, red-faced apples waiting to be picked, and the orchard in Spring, with the blossoming apple trees pretty and fresh. As for the players, Ernest Hastings, in his last week as leading man at the Alcazar, appeared as the Reverend Thomas Stanton, the part he played so often in the original production, and was eminently successful. It was an appropriate good-bye, and when we have forgotten all the other good things he presented to us, that of the Minister will remain as a happy remembrancer of this clever fellow. Albert Morrison took care of Herbert Woodbridge very creditably. Frank Bacon was strictly it as Uncle Bill, the church bell ringer, and as Skilling, the manager of the opera house, George Osbourne enacted his original character of Hosea Brown, the storekeeper, capitally. It is no wonder the Minister became enamored of Mary Larkin in the person of Bertha Creighton, so charming and so womanly a role did she make it. Perhaps in this role we saw Miss Creighton at her best. Adele Belgarde made Mrs. Herbert Woodbridge all that the part required, conscientiously and painstakingly. Ona Waldrop, we have seen in many successful creations, but that of Minnie Johnson, the mischievous orphan asylum girl, not only surprised us in showing Miss Waldrop's versatility, but also pleased us in the success she made it. Fanny Young, after several years' absence from the local stage, appeared as Aunt Melissy, and really lived the "dear ol' soul" in every feature. Her reappearance was the signal for a demonstrative welcome that must have made her as happy as her audiences. Her scenes with Uncle Bill (Bacon) were keenly enjoyed. Maggie Francis Leavy, as Bridget, the cook, with her Irish brogue as ineffible as a shillalah, as broad as Market Street, and as deep as a Welsh rarebit's bed, came in for due attention. Blanche Gordon was good as Molly Manley.

At the Alhambra 16 a spectacular production was given afternoon and evening of Babes in the Wood by the pupils of Mr. and Mrs. William J. O'Brien's school in well filled houses. At the same theatre 17 Arif Bavay, editor of the "Iconoclast," lectured before a full house, under the auspices of the Amrita Society, on "Success."

John W. World and William Keller Mack, with a pick up co., gave, inconsequentially and irksomely, the farce, Town Topics, at the California week ending 24. Inasmuch as the attraction was hardly worth while, small audiences obtained. It's like selecting oarsmen with a shovel to discover anything of impressionable merit in the farce, except, perhaps, the work of Matt Trayers, as Cinch, the negro and the Indian, and his singing of "Good Old Georgia" and that of Mindell Kingston, as Sally Sing, for her songs and dances.

Contemporary with the President's visit, the Spanish War drama, Rough Rider's Romance (a decidedly R-able title, I wot!), by Edgar Selwyn, was put on at the Central 11-17. As a matter of course, they turned 'em away, so eagre were the throngs to see anything Rooseveltian. The Central co. gave the drama a first-class send off, and the salient and sensational features were brought out as scum rises to the top.

Another Fitchian play in town was The Stubborness of Geraldine, which was excellently presented by Mary Manning with a good co., under the management of Frank McKee, at the Columbia 11-16. The play will run two more weeks.

Fiddle-Dee-Dee, at Fischer's, made 15,000 to 20,000 people happy 11-17. It has been suggested to Manager Friedlander to change the name of his house to "The Mint," because of the money made there.

Walter R. Perkins, in Jerome, at the Grand 11-17.

The coming of Edwin Stevens to the Tivoli 11, and his appearing in the comic opera, Wang, supported by Annie Myers, Ferris Hartman, Caro Roma, Arthur Cunningham, Bertha Davis, Edward Webb, Frances Gibson, Oscar Lee, and a choice bevy of chorus girls 11-17, was akin to a conquering. Everybody that could wedge his or her way Tivoliward went thither to welcome Stevens. If his first week's "take" is to be classed as a sample of his drawing powers, he's come to spend the Summer at San Francisco.

Everything is being made spick and span for the coming to the California, for a season, of the Augustin Daly Musical Comedy co. The co. will open 25 in A Runaway Girl. This will be followed by A Circus Girl, A Gaiety Girl, San Toy, and A Country Girl.

After the run of Wang at the Tivoli The Isle of Champagne and Medaloine are slated for production.

Charles Francis Bryant, the stage director at the Alcazar will, it is thought, leave San Francisco for the East in June. His successor will be Fred J. Butler, who has, for some time, attended to the production of plays at the Grand. The Alcazar management is fortunate in securing Mr. Butler, for he is, to use a Brawnation, "aces up" in "knowin' how."

Nat Goodwin in The Altar of Friendship will appear here at the Columbia in June.

Al. Hayman is en route hither from the Orient.

The Tivoli Theatre co. was incorporated here May 9, with a capital stock of $300,000, of which $25 is subscribed. The directors of the co. are: Ernestine Kreling, William H. Leahy, C. H. Krause, S. Rubin, and H. G. Rogers.

Edouard Pailleron's comedy, Le Monde ou l'on S'ennuie, was presented in Assembly Hall at the Stanford University 12 by the Stanford French Club, under the direction of Professor John R. Matske, before a good sized house.

A suit for an accounting of the affairs of the corporation conducting Fischer's Theatre—viz., C. H. Hilbert, J. H. Berthauer, C. F. Humphreys, J. R. Fagothey, and the Fischer-Reimann Theatre co., was filed here 13 by J. H. Wheatfield, who claims that it was at his suggestion that the defendants hereinbefore mentioned the Weber and Field burlesques, and that it was also at his suggestion that the corporation to produce the burlesques was formed. He also alleges he was granted an option on the theatre, and that long before the option expired a new co., in which he was not given any shares, was formed, thus shutting him out of the deal.

Manager Fred Belasco, of The Alcazar, has received a request from his brother, David, in New York, for the purchase here of costumes, etc., for Beerbohm Tree's London production of The Darling of the Gods soon, and the shipment is in transit thither.

Emma Stein, who was composing grand opera at eleven years young, who wrote The Little Hussar, and who has just finished another opera, The Alchemist (the libretto for which was written by Jo Kerr, the cartoonist on "Puck"), which will have its first production in New York next season, was here 11-17 en route to Seattle, from which town she will sail, June 13, on the steamer "Ohio" for York, about one hundred and ten miles north of Nome, Alaska, where, as the president of the York Alaskan Tin Corporation, she has large tin and gold properties.

White Whittlesey, who will open his extended engagement at the Alcazar 18 in Heartease, will appear in The Tyranny of Tears 25 and D'Arcy of the Guards June 1. His engagement will be a great success here, in that he is a great favorite with San Franciscans.

A Naval Cadet will be at the Central 25, with "Jimmy" Britt, the local fist-fencer, as one of the prime features.

ORREL JAMES MITCHELL.

DENVER.

At the Broadway 10-16 Mary Shaw, presenting Ibsen's great drama, Ghosts, met with an appreciative reception from those earnest students of drama who appreciate art. Needless to say, however, the size of the audience was not as great as if an ordinary knockabout musical comedy were played at the theatre. Mary Shaw's enactment was characterized by wonderful subtlety, finesse and reserve power. She is admirably supported by an excellent co., of whom Frederick Lewis deserves particular mention. He is an actor of unusual method and gave a performance that was in every way noteworthy.

Harry Leighton, in The Prisoner of Zenda, drew good business at the Tabor 10-17. Mr. Leighton makes a handsome and virile Rudolph. He is an actor of ability, possessed of the true dramatic fire, and of such a natural and graceful presence that, as the Princess Flavia, created a favorable impression, and the supporting co. was good.

Reminiscent the fact that thousands of visitors are now in attendance, and that additional thousands expect to be called out at any moment, Tower Organ and his vaudeville co. drew business all records at the pretty Curtis Theatre during the present week.

The Empire Theatre, under the management of Colonel Billy Thompson, has been offering a vaudeville bill with prices at 10, 20 and 30 cents, and drawing good business.

The Crystal Theatre, under the capable management of Frank Frederici, with its continuous performance of vaudeville, prices 10, 20 and 30 cents, has been packing its cozy little theatre. Manager Frederici originated this style of entertainment in Denver this season.

We are going to have great doings in this town in a theatrical way for the next three weeks. It may be coincidence, or possibly it is design, but during the forthcoming engagement of Henrietta Crosman at Elitch's Gardens, the Broadway Theatre is going to offer three of the finest dramatic attractions of the season, to which E. H. Sothern in If I Were King; William H. Crane in David Harum, and Nat Goodwin in repertoire. Then it will be seen that during the remainder of this merry month of May Denver is to have a theatrical season worthy of its enterprising taste. For this, if for no other reason, we are glad that Henrietta Crosman and her management saw fit to touch the theatrical syndicate in this city. Henrietta Crosman will open her engagement at Elitch's Gardens 10, and during her engagement of something over two weeks will present all of her successes, including As You Like It, The Queen of the Kine, Mistress Nell, and others. The little war that is on between the rival playhouses has resulted in, now many being spent for printers' ink in Denver, both in the newspapers and otherwise, than at any time within my memory, for purely theatrical enterprises. One would almost imagine the circus was coming to town, judging by the advertisements.

Already we are hearing well defined rumors as to the policy, plays, and players to be offered at the Summer theatres. Elitch's Gardens will again offer Walter Clarke Bellows, with his well planned and successful policy of featured stars, stock co. and big productions. The gardens will open about June 1, the opening play being More Than Queen, with Jane Kennark starred as Josephine, and William Humphries featured as Napoleon. Following this will come Aubrey Boucicault in A Gentleman of France. The Broadway Theatre, which it seems now is to be permanently in the list of the Summer cos., will open its season as a stock co. playhouse June 8, when Hale Hamilton will offer the Jane Oaker Stock co., with Edwin Arden, presenting a season of New York successes. The opening play will probably be Lord and Lady Algy. The co. includes Jane Oaker, Edwin Arden, Thomas Coleman, Emily Melville, Rose Brehan, Carl Sebastian, Jeanette Ford, George Christie, Spottiswoode Aitken, Harry Long, and Sadler Brown as stage director. The Manhattan Beach management has not yet announced its policy. As heretofore, it probably will not open until about the middle of June. It is rumored that this resort will be given over largely to musical attractions.

I am informed that the Empire Theatre will not be in Trust management next season, but that Frank Leavy and Al. H. Hagen, well-known Denver boys, long identified with amusements here, have taken a lease of the house and will open it August 23 as a 10, 20 and 30 cent house, playing vaudeville and melodrama.

The news of the death of "Bill" Hall at Colorado Springs 16, where he had come from Chicago in search of health, was received with genuine grief by his many friends in this city.

FRANK E. CARSTARPHEN.

KANSAS CITY.

The Weber and Fields engagement at the Grand 14, for one night only, was quite an event, for it was the first appearance of this aggregation before a Kansas City audience. The theatre was taxed to its utmost to accommodate the large crowd that assembled and to those who came late even standing room was denied. The audience seemed to take kindly to the entertainment offered and were generous with their applause. The programme was divided into two parts, Twirly-Whirly being given first, followed by The Big Little Princess. Willie Collier was probably the best known of the co. and was warmly received. Peter F. Dailey, Charles A. Bigelow, John T. Kelly, Lillian Russell, Fay Templeton, Louise Allen, and Will Archie also shared in the applause. The production was handsomely staged and costumed, and the large and beautiful chorus proved a strong feature.

James K. Hackett, in The Crisis, was the attraction at the Grand 17-23, which was the closing week at this house. Mr. Hackett is not a stranger to Kansas City theatregoers, and his own popularity, coupled with that of the play he was presenting, formed a combination that drew large audiences nightly. Winston Churchill's novel has been well dramatized, and tells the story clearly and distinctly, and the presenting co. was without exception, adequate to their parts. The star's portrayal of the role of Stephen Brice was the excellent piece of acting that was to be expected, and he was repeatedly called before the curtain after each act. Charlotte Walker made a charming Virginia Carvel, and shared honors with the star. Joseph Brennan gave an admirable piece of character acting as Judge Whipple, and Thomas A. Hall was also good as Colonel Carvel. George Le Soir did well as Mr. Pinnlet Hopper, but was inclined to overdo slightly at times. Clarence Colfax was excellently played by Brigham Royer, and Devonda Mayo was a pleasing Pum Russell. The production was appropriately staged and costumed.

Out at the Auditorium the Woodward Stock co. put on Mr. Barnes of New York 17-23, playing to the usual large audiences. The play afforded some excellent parts to the members of the co., and was admirably presented. Lester Lonergan essayed the title-role and was seen to excellent advantage. A charming piece of work was that of Alice Treat Hunt in the role of Marina Paoli, the Corsican, her emotional acting being especially praiseworthy. Emma Dunn was seen in the part of Maud, the irrepressible maid of fourteen, and caused much amusement. Lewis Morrison, James Fulton, Leslie Lewis, H. Guy Woodward, Minnette Barrett, and Beagle Warren all deserve mention for well played parts. The production was well staged and costumed. Little Nell and The Marchioness, a double bill, will be the attraction 24-30, and Manager Woodward announces a grand production of A Midsummer Night's Dream, with some two hundred children in the cast, for the first week in June.

The Moonshiner's Daughter was Manager Brigham's offering at the Gillis 17-23, and the play proved highly pleasing to the followers of melodrama. The play is a "thriller" from beginning to end, and sensation follows sensation in quick succession. The production was well staged and the presenting co. carried out the numerous exciting situations of the play in a very creditable manner. Emily Gale played the title-role excellently, winning much applause. A. J. Sharpley, as Zeb Taylor, the hero, appeared to especially good advantage, and John Nicholson was good as Bud Henry, the traitor. Charles T. Del Vecchio, J. A. Morgan, E. A. Morris, Craig Royalston, Charles T. Small, and Nelly V. Small also deserve mention. The final performance at this house for this season will be given Sunday night, 24, with the present attraction as the bill.

The Elks' charity benefit, held at the Century Theatre 15, proved the huge success that was anticipated, some $2,000 being realized from the performance. The programme was made up from the several theatrical cos. who were in town that week, and proved very entertaining.

The Lucile-Forepaugh-Fish Wild West Show gave two performances at the show grounds, Fifteenth and Kansas Avenues, 18 to good sized audiences.

Nat C. Goodwin comes to the Willis Wood 25-27, presenting The Altar of Friendship, and is followed for the remainder of the week by Mary Shaw, who will present a dramatization of Ibsen's Ghosts.

Lester Lonergan and Alice Treat Hunt have resigned from the Woodward Stock co. and will sever their connection with that organization at the end of the present week.

D. KEEDY CAMPBELL.

DETROIT.

Martha, with its pretty and catchy airs, was the offering 12 at Detroit Opera House by the Castle Square Opera co., and while a long step from the heavy Aida given the preceding evening, was equally as well presented. Gertrude Rennyson was the Lady Harriet, Ethel Du Pre the Nancy, both being admirably suited to their roles. Miss Rennyson was very popular in the singing of that old favorite, "The Last Rose of Summer." Mr. D'Aubigne made his first appearance here as Lionel, and was a most acceptable one. Mr. Goff sang the part of Plunkett, Mr. Carrier, Micheltord, and Mr. Joel, the Sheriff.

Stabat Mater and a carefully selected programme of sacred songs was delightfully sung by this co. at the same theatre Sunday 17 to a large and appreciative audience, who accorded both soloists and chorus a warm reception. The soloists in Rossini's beautiful and impressive composition being the Misses Rennyson and Du Pre and Messrs. Sheehan and Goff. Miss Norwood gave an exquisite rendition of "In Thy Holy Care," assisted by the chorus. She was also heard in the quartette, "When in Earth," with Miss Ivell and Messrs. Sheehan and Goff, which was finely given. Miss Ivell's contribution, "O, Rudov Me," was sung with feeling. The programme concluded with "Lucia Di Lammermoor" by Misses Norwood and Ramey, and Messrs. D'Aubigne, Fulton, Carrier, and Coombs.

For the second week of grand opera here the popular Il Trovatore will alternate with Tannhauser, the former opening 22. In the well-known opera Miss Ivell has the chance for a display of her talents as an actress and gave a wonderful conception of it; her singing was especially good. Adelaide Norwood, as Azucena, was extremely satisfactory, her voice showing quality the demand of the role. Hamilton was quartered perfectly portrayed by Sheehan, who is well equipped for the part, both vocally and in a histrionic sense. Count di Luna was taken by Mr. Goff. Mr. Boyle made a dashing Ferrando, Mr. Fulton as Ruiz, and Miss Ramey as Inez.

A Bachelor's Romance 17-23 at the Lyceum Theatre by the Film Stock co. and likewise marks its first appearance here at popular prices. John R. Maher as the most important male role this season has seen him in as David Holmes, and a delightful character he made it. Emilie Melville, as Miss Clementina, gave a refreshing performance and as usual charmed her audience. Rose Stuart, a new acquisition to the co., is bound to become popular, and as the widow did her little well. As Sylvia Sampson, Miss Hall was not at her best, her forte being emotional parts, and she should adhere to them. In a comedy role she does not do herself justice. Charles King, Robert Milton, Thurlow Bergen, and Byron Douglas were all acceptable. Miss Holden is booked for the coming week.

The students of St. Joseph's Commercial College gave a creditable performance of The Blind Prince in the spacious parish house 17, which was largely attended.

Despite the warm weather, the Whitney regulars turned out in large numbers to welcome The James Boys in Missouri, that opened a week's engagement 17, and bids fair to rival its success of last year, when it held one of the records of the season in point of attendance. For sensational and thrilling adventure it stands without a rival, and the story of the famous outlaws is ever an interesting one to the class of people who are loyal supporters of this place of amusement. It also tells a pretty little love story in connection which relieves the strain of the adventurous scenes. The two foremost characters, Frank and Jesse James, are handled by George Elliot and R. McCraze. Stanton Ogle as Jack Bentley, W. R. Betts as Lige Pinkin. Jessie Stevens displayed cleverness as Lisa Jane. Alma Hearn was peerless as Jennie Summers. J. H. Lorenzer, Aaron Warner, Phillip Hardy, Harry L. Baker, M. Clinton, W. E. Lewis, Fred Myer, W. E. Davis, Eva Lewis, and Louise Bernero deserve mention. The Peddler's Claim is the next booking here.

A. FRANCIS.

PROVIDENCE.

After an absence of several years Francis Wilson returned to this city 18-23 and appeared at the Providence Opera House in The Toreador. A good business was done and the star scored his usual success. Richard Mansfield in Julius Caesar 25, 26.

The Albee Stock co. presented Alabama at Keith's during the week 18-23 in a very satisfactory manner. Malcolm Williams, as Captain Davenport, gave a notably smooth performance, and Isabelle Evesson's portrayal of Mrs. Page, was flawless. The Colonel Moberly of William H. Turner, who has just joined the co., was one of the hits of the performance, and excellent work was also done by Beatrice Ingram, Orme Caldara, William F. Owen, Helen Belmer, Percy Winter, Albert Marsh, Malcolm Arthur, Austin Webb, and Leonora Kirwin. A Royal Family 25-30.

The popularity of Katherine Rober with Providence theatregoers was evidenced at the Empire 18-23, when the favorite actress and her co. began a Summer season. In spite of the extremely hot weather the theatre on opening night was packed to the walls. It was a big, friendly audience that greeted Miss Rober, as Cinderella, in Under Two Flags. She was heartily applauded and received several magnificent floral pieces. Her work is too well known for further comment. Suffice it to say, she does well in everything she undertakes. Her co. this season appears also to be of the best, and Empire patrons are assured an enjoyable season. Thomas Meighan, the leading man, has a graceful stage presence and his popularity is assured. Others in the co. are Lillian Kingsbury, Marie Lovena, Frances Cunningham, Pamela Bernard, Roy Kinz, Harry King, Elwin Eaton, W. J. Brady, Clint G. Ford, and George Martin. The vaudeville between the acts was by the Hamilton, Otara, Hunt-able and stock, and Minnie Harrison, Queenie 25-30.

At the Park Theatre 18-23 we had A Jolly Tramp, with James Smith in the title-role. It was a lively production and pleased good houses. This closed the regular season at the Park.

A carload of scenery and costumes arrived at Keith's early this week from the H. H. Harris co., of New York. These will be used in an elaborate production of A Royal Family, to be presented by the Albee co. 25-30.

The Empire and Park theatres will be reopened for their regular seasons in August, and Manager Spitz has made a number of unusual bookings for each.

The prize play contest at Keith's closed 20, and the name of the successful contestant will soon be made known. Manager Lovenberg states that it is a certainty that a new play will be selected and produced by the Albee co. June 1, with new scenery and costumes.

It is rumored that changes and improvements will be made in the Imperial Theatre before the opening of another season.

A new outdoor theatre is being built at Chestnut Grove and will be opened to the public early in June. "Chalk" Saunders has the management.

Harry Odlin and wife (Jessie Sweet), of the Joseph Jefferson co., were in this city 18 en route to their Summer home at Edgartown, Marthas Vineyard. Mr. Odlin says the next stand, Edgartown, will be for an eighteen weeks' engagement hunting swordfish and bluefish.

Edward Nicander, of the Albee Stock co., was taken ill 17 and was out of the cast of Alabama. His part (Lathrop Page) was taken at very short notice by Albert Marsh, and the role of Decatur, assigned to Mr. Marsh was taken by Malcolm Arthur. Both gentlemen jumped in at a few hours' notice and did very good work.

Marion Elmore (Mrs. Frank Lease) is here for the Summer with Mr. Lease, of the Albee Stock co.

Leonora Kirwin, a Providence girl, is doing some very nice work with the Albee Stock co.

HOWARD C. RIPLEY.

LOUISVILLE.

With all of the regular theatres closed the only amusement offered Louisville people now are the open air concerts of the various parks. Fountain Ferry Park, Hammer's on the Boulevard, and River View Park are the most attractive places, and all are attracting large patronage and furnishing seasonable amusement features. An especially noteworthy one in this connection is the Hungarian Band at River View Park.

The concert given by the Kneisel Quartette at the Women's Club 19 was a marked success in point of attendance and in the excellence of the programme rendered.

Rugusia Thais Lawton, who has been so favorably received as a stock star on the Pacific Coast, will spend a brief vacation with her home people here during the Summer interval.

Mrs. Wiggs of the Cabbage Patch, will receive its initial dramatic representation in this city at Macauley's early in October. Naturally much interest is evidenced here, as Louisville is the home of the authoress of the story and of its dramatist.

Word comes to friends here that William M. Hull, formerly dramatic critic of the "Courier-Journal" and a well-known figure in the theatrical world, has joined the business force of David Belasco.

Max Heinrich will be heard at a song recital at the Women's Club 21.

Osborne McConathy, long identified with progressive musical work in this city, has resigned as director of the Musical Club and from the many musical societies with which he has been connected, and will take up his residence in Boston, where he will find a wider and a more ambitious field for the talent which he undoubtedly possesses.

Eugene L. Elrod, for many years treasurer at Macauley's in the long ago, was one of the visitors of the week.

Frank Root, the amateur comedian of Callaway fame, will benefit 25 at Macauley's to an assured large house. Mr. Root will enter professional ranks next season.

Daisy Lee Whipple, a niece of Elanee Ellison, who was Georgia Davids, of Louisville, is spending a brief vacation with friends in this city.

News came 16 of the death at Coronado Beach, California, of Captain William P. Norton, who for many years owned and managed the Auditorium here as "Daniel Quilp." His death marks the passing of an unique and interesting character. He was probably the richest man in Kentucky, his wealth being estimated in the millions. His circle of friends was a narrow one, his habits odd in the extreme and his mode of expression distinctly characteristic. He spoke in the most condemnatory way of Louisville, referred to it as the "Cemetery," and dubbed himself the "Duke of Deadtown," but his every action in life and evidence left after death indicate the strongest affection for the "old town." Peace to his ashes! The writer knew him well, was the recipient of many courtesies at his hands, and knows of his high regard for THE MIRROR and its methods. The remains were cremated at Los Angeles and will be brought here by Dr. Joseph Sweeney, who accompanied Mr. Norton to California. Much interest is felt in what disposition will be made of the large estate. It is known that Douglas Robinson, one of the attaches of the Auditorium, has been willed the California property, valued at several hundred thousand dollars.

CHARLES D. CLARKE.

INDIANAPOLIS.

The Holden Stock co. played at the Park 10-16 The Two Orphans. It is the best play so far given by the Holden co., and this hard working little combination enacts it in an acceptable style, although the players find it necessary to do considerable "doubling up" in order to meet all the requirements of the manuscript. Beatrice Howard cut only portrays the part of the blind heroine, Louise, quite effectively, but acts another part in the garden party scene. Norman Gilbert put only plays the role of the Marquis De Presles, who, fortunately for the co., gets killed in a duel in the second act, but he also fills the role of the brawling cutlaw, Jacques, and Fritz E. Beane not only fills the part of the unfortunate cripple, Pierre Frochard, but also turns up in the character of the secretary of the Paris Minister of Police. All of the members of the co. do their very best to give the drama a good representation, and in a manner they succeed in their laudable undertaking. John A. Preston's Chevalier De Vaudrey is in many respects quite the best piece of work he has done since the opening of the Holden co.'s engagement at the Park. Lola May Touhy is adequate in the character of Henriette, and Thomas Miller makes a fairly good Mother Frochard. The smaller roles are filled by Robert Foster, Harry L. Holden, Maud Holden, and Anna F. Cogswell. Between the acts singing specialties were given by little Allen Berry and Miss Touhy, also Two Orphans, with a vaudeville accompaniment. Both are strike audiences as incongruous, and, as a result, the entire entertainment is greeted with warm approval. The co. undertook a difficult task 10 when they presented The Christian for the first time in this city at low prices. The co. had never presented the play before and, taking everything into consideration, the fact that the matinee yesterday was a first performance, that the house is a stock proposition one than is usually given by regular price combinations, and that the place is by no means an easy one to enact, it must be said that the co. acquitted itself most creditably. There was an audience at the opening performance that filled the theatre to the doors, and it was an interested audience, too, one that gave the play and the players its undivided attention, occasionally giving vent to hearty demonstrations of approval. To John A. Preston, the stage director and leading man, belongs the first honors. He has put the play on in a very pleasing style; the stage settings are unusually good. His portrayal of the role of John Storm is the best piece of work that he has yet done. As Glory Quayle, Beatrice Howard is seen to good advantage. Harry A. Holden does good work in the part of Rosetta Drake. Norman Gilbert makes such a despicable character out of Lord Robert Ure. The other principal parts are in the hands of capable players. Warren Cuttertain as Archdeacon Wealthy, Fritz E. Beane as Father Lagrange, Maud Holden as Mrs. Callender, and Lola May Touhy as Polly Love all play their roles in acceptable manner.

Booth Tarkington is slowly recovering from a very severe attack of typhoid fever.

English's is closed for the season, and the Park will close June 1, with Weber and Fields on.

GEORGE B. APPLEGATE.

MONTREAL.

E. S. Willard opened his return engagement at the Academy 18 to a large house in The Optimist, translated from the French of Alf Capus by Louis N. Parker. While the play is very light and does not give Mr. Willard the opportunity of a number of his other parts, it is interesting and amusing, and the dialogue is refreshingly bright and natural. As Andre Jessan Mr. Willard was thoroughly delightful. Mabel Roebert was excellent in the role of Therese. J. J. Bartlett gave an artistic performance of her husband, Gaston. H. Cane and Rose Beaudet gave capital character sketches of Monsieur Baudoux and his wife. The play was beautifully staged. The Professor's Love Story was the bill 18, with Mr. Willard as the Professor and Maud Feely, as Lucy White. Later in the week The Cardinal, The Middleman, David Garrick, and Tom Pinch will be presented. The Strollers 25-30.

Byrne Brothers with Eight Bells are receiving a drawing attraction at the Theatre Francais. The entertainment is a novel one, with its corps of clever acrobats, trick scenery, and attractive [illegible]

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efforts. A square of Spencer cloth will compromise all the Francois XI. with the Ashley Book of all the attractions. Alphonse Ethier, who was so generally popular at Proctor's season before last, will be the leading man, and will no doubt receive a warm welcome from his many friends.

The Orpheum Show was the hit at Proctor's this week. The bill was well put on and the co. gave a good account of itself. John T. Farrell was a small part of itself. John T. Farrell was a small part of itself. Bob Fisher, Marie Patten, as Kate Patten, assisted by Bob Fisher, Marie Patten, as Kate Patten, assisted by Bob Fisher, Marie Patten, as Kate Patten, assisted by

CORRESPONDENCE

ALABAMA.

[illegible]—CAPITAL THEATRE (H. S. Hamilton, mgr.): Grand Opera Co. excellent performances; good business.—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Medbo 11-13. Another [illegible] 14-16; good business.

PINE BLUFF.—NEW ELKS THEATRE (Geenen & Gilbert, mgrs.): Grand Opera Co. playing against Derby fair and carnival, to good business; play well received.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Hood, mgrs.): Taylor Stock co. June 2.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Raymon, lessees): William H. Crane in David Harum 10; great attraction to capacity of house; people were turned away. The Rag Baby 14, 15; handsome production and every one pleased; attendance large. Nat Goodwin 16, 17. Florence Roberts 18-24. Mary Mannering June 8, 10.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): W. H. Crane 14; good support in David Harum; crowded the house.—BURBANK THEATRE (Oliver Morosco, lessee): Florence Roberts and co. 10-16; superb work. Plays: The Adventures of Lady Ursula, Camille, and Magda; crowded houses. Nellie Stevens co. in The Prince of the King 17-23.

COLORADO.

VICTOR.—OPERA HOUSE (H. C. Cunningham, mgr.): Mrs. Bruce 12 in Uncle Tom's Cabin; good business; excellent performance. Charles B. Hanford in The Merchant of Venice 22; good house and very good performance. Mary Shaw in Ghosts 17. William H. Crane in David Harum June 2. Nat C. Goodwin in The Altar of Friendship 6.

PUEBLO.—GRAND OPERA HOUSE (H. F. Hamilton, mgr.): Mrs. Bruce 12 in Uncle Tom's Cabin; excellent performance. Charles B. Hanford in The Merchant of Venice 13; good house and very good performance. Mary Shaw in Ghosts 17. William H. Crane in David Harum June 2. Nat C. Goodwin in The Altar of Friendship 6.

GRAND JUNCTION.—PARK OPERA HOUSE (Harry A. Maskell, mgr.): Our Railroad Men (local) 15. Harry Corson Clarke 22. Ed Redmon Dramatic co. June 6. John Griffith in Macbeth 20.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Mrs. Bruce in Uncle Tom's Cabin 13; good business; one of the finest stage we have had this season. Charles B. Hanford in Much Ado About Nothing 26.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Dan Daly in a dramatization of the well-known John Henry books 14-16, with matinee. R. R. Rose and George Hobart are responsible for this "new and original American farce," which is stupid beyond words. Mr. Daly, in the title-role, has many bright lines of unusual slang which he rattles off with speed and dullness but that is all. There is not plot, the situations are all forced and strenuous horse play is resorted to for laughs. All but the first act is talky, stupidly talky, and though the co. is a carefully selected one, there is nothing for it to do. The settings are handsome, especially the first, showing the foyer and office of the Hotel Gotham in New York. "The Man Who Goth up and Goes Out," played by Fred Clifton, is the best bit of work done. Of course Mr. Daly worked hard and won many calls, but one man, even if he is extraordinarily clever, cannot carry an entire play on his shoulders. Helen Wetherby, Florence Rockwell, Julie Herne, and George Backus were conspicuous in support. Underlined are the Bostonians in Robin Hood and Maid Marian 22, 23, with matinee. Richard Mansfield 30.—NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.): U. T. C. turned 'em away 14-16; at the matinee 16, S. R. O. being displayed; capable co. and well appointed settings. Dark 18-23. A Wife's Secret 21-23.—ITEMS: A number of prominent New York theatrical folks were up for premier of John Henry 14.—Ben Greet and Franklin Johnson will present their al fresco performance of As You Like It and The Comedy of Errors 25, under the auspices of the Yale Dramatic Association, of which Mr. Johnston is the manager. If it rains the performance will be held in the Hyperion. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Ben Hur 18-20; large business. Byron's Stage Pictures 25-30 (except 29). Richard Mansfield in Julius Cæsar 28.—NEW HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Aubrey Stock co. 18-23 are continuing to excellent business. Under Two Flags and For Love of a Woman were capably presented.—ITEMS: Manager Rhea, of Springfield, will open Capital Park 30 for the season.—The many readers of THE MIRROR here learned with regret of the death of "Bill" Hall. Its able Chicago correspondent, and whose newsy, bright and witty letters were always one of the first columns turned to. All the profession knew him, and they never tired in praising his virtues and jolly good fellowship. A DUMONT.

BRIDGEPORT.—SMITH'S COLONIAL (Edward C. Smith, mgr.): Though minus the services of Theodore Babcock, Lady Audley's Secret was ably presented 14-16 by Lavinia Shannon and a suitable cast; patronage was liberal. Marked for Life 18-20; exciting melodrama. The Silver Dagger 25-27. Among Southern Pines 28-30 will close the season.—ITEM: During the Summer Manager Smith will renew the lustre of the house, even though it is less than a year old, and some more scenery will be added. W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): The Princess Chic 14; fair audience; pleased. King Dodo 19, with Raymond Hitchcock in the title-role and a large and talented co. sang the lively opera to a large house. Rogers Brothers will close the season 30. EDWARD H. TIBBITS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The Bostonians 19; good patronage; pleased.—ITEM: J. Claude Gilbert, who has been connected as associate manager of the Russwin Lyceum Theatre for the past ten years, will next season be connected with one of W. A. Brady's cos.—J. E. Miltern, who recently closed with A Kentucky Feud co., has accepted a Summer engagement at Peaks Island, Me.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Season closed 23 with King Dodo to large audience.—LAKE VIEW PARK (Charles H. Chapman, supt.): Season will open 30. Manola Ladies' Orchestra of Providence engaged for season; vaudeville each week.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): The Princess Chic 16; large and appreciative audience. King Dodo 20; large audience; co. excellent.—NEW LONDON OPERA HOUSE (James Neilan, mgr.): The High Flyers 18, 19, to large audiences and fair satisfaction.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Isabel Irving in The Crisis 16 received an ovation from one of the largest and most select audiences of season. Ozenham's Moving Pictures 20.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Riely, mgrs.): Sam T. Jack's Burlesquers 16 to good business. The Bostonians 20 to a well pleased audience. King Dodo 21 closed the season of the local opera house to large and delighted audience.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Harry Lawrence 18-23; good co. and large houses.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Black Patti Troubadours 22. Romeo and Juliet 23.—LYCEUM THEATRE (Edwin R. Salter, mgr.): A Wife's Secret 18-20; large houses. The Smart Set 21-23.

GEORGIA.

ATLANTA.—BIJOU THEATRE (Henry De Give, res. mgr.): George Fawcett Stock co. 18-23 in The Little Minister; good attendance; performance good. Gibbs Musical Comedy co. 25-30.—GRAND OPERA HOUSE (Henry and Julius De Give, mgrs.): Summer season will begin 25 with Joseph Kilgour Stock co. in Hearts Adame.—THE CASINO (Henry De Give, mgr.): PONCE DE LEON PARK (William Sharp, mgr.): Both will open 25.

MACON.—CRUMP'S PARK PAVILION (Cooper and Brown, mgrs.): Crump's Park Stock co. 11-16; large crowds. Plays: A Romance of Arizona, The Night Watch, The World Against Him, and Vaudeville features.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Fiehr, res. mgr.): Queen Esther (local) 8, 9 to good business. Barlow's Minstrels 19; good business.

ILLINOIS.

[illegible]—GRAND OPERA HOUSE (Graham and Lincoln, mgrs.): Closed for season.—[illegible] GROVE DRIVING PARK (C. E. Johnson, jr., mgr.): Commenced May 24 to Aug. 2, inclusive. Opening 24-26, good Wild West. Concerts Tues. and Thurs. afternoons. On the park for a short time only: The Great Cyclo Baden Troupe have been presented by Joseph E. De Kreko, Manager. Cushing and A. M. Cushing (one of the present lessees). They are busy constructing new buildings for the horses, both stage and exercising, and putting in an electric light plant.—John Wade, late of the Wade-Priestly Stock Co., is now home from a trip to China, Japan, and the Philippines. He will be featured next season by Al. Hahn in Chicago Parks, opening a season of twenty-three weeks in August at Portland, Ore.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (Steven Chatterton, mgr.): Raus O'Neil in The Jayson 12; small audience; decidedly well pleased. Weber and Fields in Twirly-Whirly 18, with undiminished strength co. from end to end that has visited the Chatterton this season; every seat sold. Kate Claxton in The Two Orphans 17; audience was much pleased. The Russell's Comedians 18-23. The Riverton 25-30. The Manuel 24.

DECATUR.—POWERS GRAND OPERA HOUSE (C. F. Given, mgr.): Hanson Comedy co. 11-27 in Loyalty Dent, O'Brien, the Contractor, The Great Scare, Two Little Rebels, Camille, Freedom Regained, and Grandma's Pony Ride to fair attendance. The Russell co. 25-30 will end a most successful season.

FITTSFIELD.—K. P. OPERA HOUSE (F. B. Field, mgr.): A Breezy Time April 30; good audience; pleased.—ITEM: The season closed here 1. During the Summer the house will be remodeled and frescoed. Season will open Aug. 20 with E. J. Carpenter's For Her Sake.

ROCKFORD.—GRAND OPERA HOUSE (George R. Peck, mgr.): Chase-Lister co. 11-16, presenting On the Chesapeake, The Rogue's Gallery, East Lynne, Kathleen Mavourneen, and Uncle Joshua Whitcomb to good business.

PANA.—NEW GRAND (J. C. Galler, mgr.): A Breezy Time 4: fair co. and audience. A Royal Slave 7: large audience; pleased. Schubert Symphony Club and Lady Quartette 18. Pan-American Minstrels June 2.

BELVIDERE.—DERTHICK'S OPERA HOUSE (O. C. Jackson, mgr.): Innocent Maids, Extravaganza 13, 19; fair performance and houses. E. J. Carpenter's For Her Sake 21.

CLINTON.—BENNICK OPERA HOUSE (H. L. Nicholl, mgr.): Lyceum Comedy co. 18 opened Summer season here with From Over the Sea to S. R. O.; satisfaction.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgr.): A Wise Member 17: performance and audience fair. Al. H. Wilson in The Prince of Tatters 24.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): A Warm Member 13: good business and performance. A Breezy Time 18, 19: poor business and performance.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): E. H. Sothern in If I Were King 14: packed house; one of the most satisfactory performances of the season.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Hickman-Bessey co. canceled; closed at Quincy.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Russell's Comedians 11-16; large business.

MORRISON.—AUDITORIUM (Lewis and Shelley, mgrs.): Season closed. Old Maid's Convention 23 (local).

INDIANA.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Spelring String Quintette, assisted by F. E. Stouder, banjo, 12 to large and most enthusiastic audience. May Festival (local) 13 to crowded house. The Irving French co. 14-16 pleased good houses. When Knighthood Was in Flower 21. The Nocturne Society (local) 22. Empire Stock co. 25-30; first three nights in The Charity Ball and balance of week in For Fair Virginia.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Sweet Clover 20.—ITEMS: Roy Arnold is visiting his parents in this city, after a successful season with the Hawthorne Sisters.—Lawrence Finch, late stage director of the Captain Jinks of the Horse Marines, had a very delicate operation performed on his ear 18.

TERRE HAUTE.—THE GRAND (Thomas W. Barhydt, Jr., mgr.): E. H. Sothern in If I Were King 13; excellent co. to large house. The Bohemian Girl (local) 15; creditable production to good house. Sweet Clover 16 to good houses. Anna Eva Fay 18-23 will close the season.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): High School Mandolin Club (local) 15; good house. Effie Ellsler in When Knighthood Was in Flower 19; packed house; excellent satisfaction. Castle Stock co. June 1-6.

KNOX.—NEW KNOX OPERA HOUSE: ITEM: House has closed a highly satisfactory season. Opened March 6, being the first opera house the town has had. Will reopen with E. J. Carpenter's A Little Outcast Aug. 13 and Alaska 31.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): Innocent Beauties 17 to poor business; fair performance. When the Bell Tolls 24. E. J. Carpenter's For Her Sake 31 canceled.

VALPARAISO.—MEMORIAL THEATRE (A. T. Heineman, mgr.): Sweet Clover 23 will close their season here and also will close local season.

ROCKVILLE.—OPERA HOUSE (Theodore F. Baebler, mgr.): The Cricket on the Hearth (local) 22.

INDIAN TERRITORY.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Anna Abbott 20.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): Theodore Thomas' Orchestra 14 to small but appreciative audience. High School Orchestra (local) 16 pleased fair business. Beggar Prince Opera co. 19-21. The Merchant of Venice (High School) June 5.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): David Higgins in At Piney Ridge 13 to good business; satisfactory co.—ITEM: Helen Holden, of Iowa College, Grinnell, Ia., is coaching senior class, High School. DR. AUSTIN J. MUMMERT.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Season closed 16 with the concluding performance of the Ewing-Taylor combination's week's engagement, which had been very successful. Plays: Home, Sweet Home, Dens and Palaces, The Messenger from Jarvis Section, A Bachelor's Romance, Enoch Arden, The Lady of Lyons, and A Hot Old Time.—CASINO (Edmund Jaeger, Jr., mgr.): Season opened 17 with the Ewing-Taylor Combination in Sweet Sixteen; very large audience well pleased.—ITEM: The Ewing-Taylor Combination closed its season here 17. Manager Taylor has announced that the statement that the combination will disband with the present season is premature, and that it will be continued next year with a stronger supporting co. than heretofore.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, mgrs.): Thomas' Orchestra 19; fine concert to an appreciative audience.—ITEM: The Clinton Theatre Co., composed of a group of local capitalists and F. W. Chamberlin, have purchased the lease of Busby Brothers on the above theatre, as well as the building, and will assume possession June 1. The house will be renamed the Clinton Theatre, rearranged and redecorated during the Summer. Bookings will be arranged by Chamberlin, Harrington and Co. Mr. Hagan Clark, for some time an employe of the house, will act as local manager. The above co. will also acquire the Busby bill posting plant in this city June 15. W. L. Busby is unable to announce his plans for the future, stating that he will probably rest for a season, going to Europe this Summer.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, mgr.): C. S. Sullivan's co. 14-16 to crowded houses. Plays: A Parisian Princess, Woman Against Woman, East Lynne, and True Irish Hearts. Nat C. Goodwin 20. Beach and Bowers' Minstrels 23 (under canvas). Chase-Lister co. will open a two weeks' engagement 25.—ITEM: W. S. Collier, business manager of Greene's Opera House, will leave for New York June 7 to book attractions for the coming season.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Raymond's Comedy co. 24-26.—WILSON THEATRE (C. D. Wilson and Son, mgrs.): Al. Henry's Minstrels 21; excellent attraction to full house. Nat Goodwin and co. 18; capacity house; receipts, $1,563; audience pleased.—ITEM: The Wilson Theatre opened Feb. 16, 1903, with King Dodo, and closed its first season on May 18. During the short season Manager Wilson played fourteen one-night stands to an average of $657.33 a night.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Ethel Tucker Comedy co. 11-16; good houses; satisfaction. Plays: Sue Dear, Wanted the Earth, East Lynne, Queens, A Household Fairy, and Jesse James. Nat Goodwin in The Altar of Friendship 22. Howard-Dorset Comedy co. will begin an eight weeks' engagement at the Riverside Park Pavilion June 8.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): May Festival (local) 18; full house delighted. N. C. Goodwin 19 to capacity; scored a [illegible]. This house opens.—CASINO—OPERA HOUSE (Frank E. Stouder, mgr.): Mr. and Mrs. [illegible] Hale Quartet 21.—ROOF AUDITORIUM (E. M. C. A., mgr.): Dark.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. M. Hare, mgr.): Al Henry's Minstrels 14; good business. Fire 15, house total loss. Westcott Stock co. U. T. C. (tents) 18 to capacity; poor co.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): House dark; season closed. Johnston Theatre co. (under canvas) 11-23. Busch and Bowers' Minstrels (under canvas) 27.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Klaft and Co., mgrs.): At Piney Ridge 16 to fair house. Metropolitan Opera House Orchestra 17; well deserved better patronage.

OSKAWA.—NEW OPERA HOUSE (Lew C. Sears, mgr.): Dale Theatre co. 14-16; receipts fair; co. good. Floyd R. Bolton 22.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Busy Money 17 to good business. The Prisoner of Zenda 20.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Crawford and Kane, mgrs.): James K. Hackett in The Crisis 14 to crowded house; excellent attraction. Mary Shaw 25.—AUDITORIUM: Second Annual May Musical Festival 11-13. The Topeka Choral Society. The Theodore Thomas Orchestra, the Metropolitan Opera House Orchestra, of New York. Madame Lillian Nordica, M. Edouard De Reszke, Josefa Orthes, Isabelle Crawford, Glenn Hall, Frank Croxton, Leonid Kramer, M. Pranke, Bruno Steindel, and Paul Miersch all took part in the festival, which was unanimously pronounced the greatest musical treat in the history of Kansas. RAYMOND J. LYDDANE.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Old Arkansaw 12 to large house; audience pleased.—ITEM: Kansas Musical Jubilee Eleventh Annual Meeting June 2-5, under management of Fred A. C. Malloy. Total amount to be paid in prizes, $5,000. Unusual large number of contestants have already been entered.

WICHITA.—CRAWFORD THEATRE (H. L. Martling, mgr.): James K. Hackett and very capable co. in The Crisis 15 delighted capacity house. Mary Shaw in Ghosts 23.—TOLEE AUDITORIUM (H. C. Toler, mgr.): Western School of Oratory and Music Recital 12.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): James K. Hackett in The Crisis 13 proved one of the best offerings of the season; large business. Mary Shaw in Ghosts 27.

KENTUCKY.

PADUCAH.—THE CASINO (James R. English, mgr.): ITEM: The Casino, the new Summer theatre at Wallace Park, opened the season 18 under very auspicious circumstances. Manager English thoroughly understands his business, and the opening bill of vaudeville is of the best and is drawing capacity business. The Kentucky Orchestra is employed, and the musical programmes are a feature. The season promises to be successful from every standpoint. Beginning June 1 comic opera will be put on for four weeks, with stock repertoire following.

HENDERSON.—OPERA HOUSE (Leo Oberdorfer, mgr.): A Merry Cobbler (local) 14 to crowded house. Sweet Clover 15; good performance to poor house. Season closed 19 with Elite's Burlesque Circus, under the direction of the Erhart Entertainers, with good performance to large audience.

CLIFFSIDE PARK.—CASINO (Nat C. Smith, mgr.): Elimore Sisters and James F. Green's co. opened in A Devil's Lane 18; co. and house fair.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): John Craig in Prince Karl 14 delighted large house. William Morris in When We Were Twenty-one 16; excellent business. A Prince of Bohemia (local) to capacity. Rogers Brothers in Harvard 22, 23. Viola Allen in The Eternal City 25.—ITEMS: A stock co. headed by Walter Edwards and Eva Taylor will open a special engagement 25-30 with The Taming of the Shrew, followed by The Conquerors.—Manager Edward J. Sullivan, of McCullum's Summer theatre has arrived in town, and announces the house will open June 14 with More Than Queen.—The Gem Theatre, Peaks Island, will open 16.—Grace Wishaar has been engaged as scenic artist of the Jefferson Stock co.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): John Craig 16 pleased two good audiences in Prince Karl. Prince of Bohemia (local) 26, 27. A Jolly American Tramp 30.—CITY HALL (OLDTOWN (Otis Woodman, mgr.): Harcourt Comedy co. 15, 16 to good business. A Jolly American Tramp June 2. Hayward Stock co. 8-13. Tom Waters in Flynn's Stone Wall 16, 17.

BOULTON.—HEYWOOD OPERA HOUSE (W. T. French, mgr.): Side Tracked 11; large house. Harcourt Comedy co. 18-23 opened to a packed house. Plays: The Westerner, The Stowaway, The Indian, Under Two Flags, and New York After Dark. A Jolly American Tramp June 6.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): John Craig in Prince Karl 15 to small but well pleased audience. When We Were Twenty-one 18; small but enthusiastic house; excellent co. The Man from Mexico 22 (local) will close the house.

LEWISTON.—MUSIC HALL (Charles Horbury, mgr.): When We Were Twenty-one 15 pleased large house.

MARYLAND.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, mgr.): My Friend from India 20 failed to appear. Lillian Doud co. 21-23 opened with Tangled Hearts; good performance to fair business. Other plays: Leah and Under Two Flags. Season closed.—COLONIAL THEATRE (W. A. Holerbaugh, mgr.): Opened with The Holy City 18 to capacity; good performance (receipts, $1,375). George Fawcett co. in Rip Van Winkle 21; good performance and business.—ITEM: Harris L. Forbes, of Gretna Green co., is spending the Summer with his father.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): May Musical Festival 14, 15 (local) pleased large audiences. Greystone Stock co. 18-23 canceled. Lillian Doud co. 25-27.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Arnold Stock co. 18-23 opened to large business with Lost in Siberia; good co. and specialties.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, mgr.): Season closed 15 with Chauncey Olcott in Old Limerick Town; performance enjoyed by large attendance. Egypta (local) 19-21, with cast of about 400, made hit; large business.—EMPIRE THEATRE (James P. Sullivan, mgr.): Elsie Leslie in The Taming of the Shrew 19; pleasing personality for the character; co. of fair ability. A Homespun Heart 30 (employes' benefit). THOMAS A. HAGGERTY.

PITTSFIELD.—ACADEMY OF MUSIC (Edward J. Gatley, mgr.): Elsie Leslie in The Taming of the Shrew 18; pleasing performance to fair audience. Thomas E. Shea 18-23 opened to fair house. Plays: A Pledge of Honor, Dr. Jekyll and Mr. Hyde, The Man-o'-War's Man, The Bells, Hell Gate, The Voice of Nature, and Slaves of Sin. A Homespun Heart 25. Davenport's Indoor Circus 28-30.—ITEM: Wallace and Gilmore, lessees of the Academy, have transferred Local Manager Hal King to the Academy of Music in Chelsea, Mass., and he is succeeded by Edward J. Gatley, of the recently burned Washington Street Theatre, of Rome, N. Y.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): Cercle Montpellier (local) in Casque En Fer 14; large audience. Francis Wilson 16 in The Toreador; good house pleased. All the Comforts of Home 18 (local); good production and audience. Viola Allen 19; strongest supporting co. this season, in The Eternal City before a good size audience. Rogers Brothers 20. John Craig 29. Rosenthal Stock co. in Shenandoah 30. Rosenthal Opera co. in Said Pasha June 1-3.

LYNN.—THEATRE (Frank G. Harrison, mgr.): A Jolly American Tramp 16 pleased topheavy business. Barton Ideal Opera co. 18-23 in Said Pasha and Fra Diavolo; giving satisfaction; poor business. The Klitzes 29.—ITEM: A pleasing incident of Jere Grady's engagement was the presentation of a handsome watch and Elks' charm.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, mgr.): 'Way Down East 15 to fair business.—ITEM: Harry Mansfield, THE MIRROR correspondent, leaves this week for a month's visit to New York city.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Rogers Brothers in Harvard 21; S. R. O. Viola Allen 23 will close the house for the season.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): The Rogers Brothers 18. Elsie Leslie 20. Viola Allen 29.

MILFORD.—MUSIC HALL (H. E. Morgan, mgr.): When We Were Twenty-one 29 will close the season.

MICHIGAN.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Rose Coghlan 14 to fair house.—ITEM:

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In THE MIRROR of April 25 it stated that Mr. Hoeffler had resigned the management of the local theatre to devote his time to his stock co. It also stated that Mr. Hoeffler had control of the Hancock Theatre. Mr. Kerredge wants it to be understood that Mr. Hoeffler has not and never did have any connection with the Kerredge Theatre.

MARQUETTE.—OPERA HOUSE (A. F. Kosgrin, mgr.): Al. H. Wilson in A Prince of Tatters 13 pleased large audience. Rose Coghlan in The Second Mrs. Tanqueray 16; fair business; splendid performance. Ezra Kendall 20 canceled. Mrs. Bruce 23 canceled. Gaskell Stock co. June 8-13. Zig-Zag Alley 17. A Gambler's Daughter 18.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): Louisiana (local) 15; large house; poor attraction. Vogel's Minstrels 20. The School for Scandal 29.—CITY OPERA HOUSE (William Murrell, mgr.): Louisiana (local) 20.

MENOMINEE.—OPERA HOUSE (Charles T. Greene, mgr.): Al. Wilson in A Prince of Tatters 15; large and enthusiastic audience. Keedler Stock co. 18-24 opened in Libby Prison and The Prince of Liars to packed houses. Melbourne MacDowell in Resurrection 25. Vogel's Minstrels June 9.

SAGINAW.—JEFFER'S THEATRE (T. D. Bamford and Sam Marks, mgrs.): Wilbur Opera co. 11-17 presenting Fra Diavolo and Giroflo Girofla to large business; good co. Wilbur Opera 18-24 in The Chimes of Normandy and La Mascotte.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): Al. H. Wilson in The Prince of Tatters 12; large business; entire satisfaction. Rose Coghlan in The Second Mrs. Tanqueray 15 to large and appreciative audience; good.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Mrs. Le Moyne in Among Those Present 15; moderate business pleased. Gilbert's Minstrels 14; fair house. Feiehl's Quozzumorgan 17 to light house. Irving French co. 18-23 opened to large houses.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): Beggar Prince Opera co. (return) 14; good co.; deserved better patronage. My Friend from Arkansas 16 canceled. Vogel's Minstrels 27. William Owen 30.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Stetson's U. T. C. 13 pleased packed house. Beggar Prince Opera co. 18, 19; light business; adequate co. Vogel's Minstrels 25. William Owen 28. Kelley and Mack June 1.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Uncle Joshua Simpkins 16; good presentation to fair house. Vogel's Minstrels June 4. Who Is Who 18.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Other People's Money 11; light business. Franklin Stock co. 15, 16; fair business and co. Season closed.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. S. Hardy, mgr.): John W. Vogel's Minstrels 14 to very large business, and closed the season for this house.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): Vogel's Minstrels 16 greatly pleased large audience. Gentry Stock co. 22-30.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Season closed 13 with John W. Vogel's Minstrels to good house; satisfactory performance.

YPSILANTI.—OPERA HOUSE (Charles King, mgr.): Vogel's Minstrels 12; large house. Martin Brothers co. 20.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE

(N. H. Wilgus, mgr.): John Vogel's Minstrels 28; fair co.; packed house.

MINNESOTA.

FAIRMONT.—OPERA HOUSE (C. P. Weh, mgr.): St. Paul Symphony Orchestra 22; good co.; fair house; concert satisfactory. Lucky U. Ranch Novelty Co. 25.

WINONA.—OPERA HOUSE (A. J. Schmitt, mgr.): Ellis Stock Co. in repertory 18-23; fair business. Flower 25; fair co.; small house.

ROCHESTER.—METROPOLITAN THEATRE (C. E. Hall, mgr.): Jean Sothern and Frank Worthing co. in Trelawny of the Wells June 1-3.

BRAINERD.—OPERA HOUSE (C. P. Wilson, mgr.): The Fatal Wedding 11; fair performance; good co.; fair house.

CHASKA.—OPERA HOUSE (C. P. Wilson, mgr.): Hobson's Minstrels 21.

WABASHA.—MAGNUS OPERA HOUSE (H. F. Buck, mgr.): Myrtle Vokes co. 21; good business.

MISSISSIPPI.

JACKSON.—THE CHEVRET (C. S. Lewis, mgr.): The Rounders, complete, 21; to fair house. Olympia Opera co. June 1-6.

COLUMBUS.—OPERA HOUSE (C. J. Lee, mgr.): Williams and Rankin Minstrels 18; to big business.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crockett Brothers, mgrs.): Stock co. opened 11; to fair business; co. pleases. Cora Tanner 25. Ole Olson 26. Nance O'Neil June 1. Mac-Dowell and Stone 10.

SPRINGFIELD.—[ITEM]: A new theatre has been completed at Fairbanks, Ill., and will be opened by the Wilbur Opera Co. June 15. The theatre will be managed by Mr. Wilbur, and will be the only theatre in the city. The Wilbur Opera Co. will play a season of 40 weeks.—[ITEM]: Manager Frank Gilmore, of the Gilmore Family Theatre, closed the season at Springfield, Ill., May 23, and will open the season at Fairbanks, Ill., June 15. The company will remain intact.

LAMAR.—OPERA HOUSE (Jones and McElhiney, mgrs.): Lewis 25; fair co.; packed house.

MONTANA.

BUTTE.—BUTTE'S BROADWAY THEATRE (Geo. F. Dutton, mgr.): Ada Rehan 4, 5; fair co.; good house. Sol Smith Russell 6. Mrs. Fiske 7. The Vinery Stock Co. opened 24 to good business. The Lily of Lyons 25. Ada Rehan 26. Sol Smith Russell 27. [ITEM]: Manager Dutton has secured the Vinery Stock Co. for the season of 1903-4.—[ITEM]: Arthur Cunningham, of the Cunningham-Arthur Co., has leased the Broadway Theatre for the season of 1903-4. Arthur Cunningham will be the manager.—[ITEM]: Manager Dutton has secured Sol Smith Russell for a return engagement at the Broadway Theatre June 6.—[ITEM]: Manager Dutton has secured Ada Rehan for a return engagement at the Broadway Theatre June 4.—[ITEM]: Manager Dutton has secured Mrs. Fiske for a return engagement at the Broadway Theatre June 7.—[ITEM]: Manager Dutton has secured the Lily of Lyons Co. for a return engagement at the Broadway Theatre June 25.—[ITEM]: Manager Dutton has secured the Vinery Stock Co. for a return engagement at the Broadway Theatre June 26.—[ITEM]: Manager Dutton has secured the Cunningham-Arthur Co. for a return engagement at the Broadway Theatre June 27.—[ITEM]: Manager Dutton has secured the Novelty Co. for a return engagement at the Broadway Theatre June 28.

HELENA.—THEATRE (F. W. Ayers, mgr.): Rice and Cox 21 to good house. T. A. Gaynor's Minstrels 22; to good house.

MISSOULA.—HIGGINS OPERA HOUSE (A. B. Hartley, mgr.): Hartley's Minstrels 21; to light business. Ada Rehan 6. Sol Smith Russell 7. Mrs. Fiske 8. Lily of Lyons 9.

ANACONDA.—THEATRE MARGARET (E. P. Dalton, mgr.): Hartley's Minstrels 24 to light business; very good performance.

NEBRASKA.

LINCOLN.—THE OLIVER (Gotzian and Crawford, mgrs.): J. H. Stoddard's Recitals 18, 19; fair business; co. pleased. Lincoln Symphony Club 20; fair house; co. pleased. Lincoln Choral Union 21; fair house; co. pleased. Lincoln Choral Union 22; fair house; co. pleased. Lincoln Choral Union 23; fair house; co. pleased. Lincoln Choral Union 24; fair house; co. pleased. Lincoln Choral Union 25; fair house; co. pleased. Lincoln Choral Union 26; fair house; co. pleased. Lincoln Choral Union 27; fair house; co. pleased. Lincoln Choral Union 28; fair house; co. pleased. Lincoln Choral Union 29; fair house; co. pleased. Lincoln Choral Union 30; fair house; co. pleased. Lincoln Choral Union 31; fair house; co. pleased. Lincoln Choral Union 1; fair house; co. pleased. Lincoln Choral Union 2; fair house; co. pleased. Lincoln Choral Union 3; fair house; co. pleased. Lincoln Choral Union 4; fair house; co. pleased. Lincoln Choral Union 5; fair house; co. pleased. Lincoln Choral Union 6; fair house; co. pleased. Lincoln Choral Union 7; fair house; co. pleased. Lincoln Choral Union 8; fair house; co. pleased. Lincoln Choral Union 9; fair house; co. pleased. Lincoln Choral Union 10; fair house; co. pleased. Lincoln Choral Union 11; fair house; co. pleased. Lincoln Choral Union 12; fair house; co. pleased. Lincoln Choral Union 13; fair house; co. pleased. Lincoln Choral Union 14; fair house; co. pleased. Lincoln Choral Union 15; fair house; co. pleased. Lincoln Choral Union 16; fair house; co. pleased. Lincoln Choral Union 17; fair house; co. pleased. Lincoln Choral Union 18; fair house; co. pleased. Lincoln Choral Union 19; fair house; co. pleased. Lincoln Choral Union

THE FOREIGN STAGE

LONDON.

The Harvey-Walkley-Times Incident Rew Productions—Gossip.

(Special Correspondence of The Mirror.)

London, May 18.

We had finally hoped, Ulysses that we are, that the three important West End play productions of the week would have passed off in peace, or at all events with comparative calmness. I regret to say, however, that in each case there was some trouble.

With regard to George Edwardes' production of The School Girl at the Prince of Wales', everything passed off smoothly enough as concerns the production itself. But unhappily one poor electrician, who had been overstrained and in a partially demented state for some time because so upset during the preparation of the piece that he committed suicide by poison.

This, of course, was no one's fault, not even the poor fellow's, but it naturally induced depression among his comrades and the company generally. I need hardly say that the deepest sympathy was expressed by all around, and by none more than by George Edwardes, who, although a manager of the busiest and most business-like kind, has (like the man in the Shakespearean play), "ever a tear for pity and a hand open as the day for melting charity."

Happily the other trouble incident to the week's productions resemble the "hard words" in the proverb, in that they "broke no bones." Yet there were plenty of hard words, too. This was not so much the case with regard to the production of the new comedy-drama, Mrs. Goringe's Necklace, at Wyndham's, when Sir Charles had a sort of bout-up with a man in the gallery who interfered somewhat with the volatile and still unarmored knight. This passage at arms (or rather at tongues) reminded one of the time, some years ago, when the then unknighted Wyndham and a white-hatted man in the Criterion gallery had quite a set of alarums and excursions which were the talk of the town for some weeks. No! this loquacious interlude at Wyndham's on Tuesday night was but a kind of tempest in a teacup.

It was in connection with Martin Harvey's production at the Royalty of his recent American purchase, The Exile, that commotion set in and is still raging at the moment of mailing. Let me at once say that this hullaballoo did not arise in connection with the play itself, for that not utterly indefective drama was warmly received and for the most part kindly criticised.

This volcanic outburst was all on account of the *Times* and its dramatic critic, A. B. Walkley, but not in the same manner as occurred a few weeks ago in connection with Henry Arthur Jones' play, Whitewashing Julia, at the Garrick. In that case, you will remember, Henry Arthur (or rather Arthur-Jones, for he dearly loves his hyphen) persuaded Manager Arthur Bourchier to refuse admission to Critic Walkley, principally on account of C. W.'s somewhat "personal" notices of the said H. A.-J.'s plays.

But with regard to Harvey and the *Times* the case was entirely different. Harvey sent to that undoubtedly great but of late somewhat gassing journal the usual first-night invitation, accompanied by a courteous note, for no one who knows young Martin Harvey could possibly suppose that he could ever be uncourteous to any one. On receiving this invitation the *Thunderer*, as many still call the *Times*, replied by its critic, the said Walkley, who inclosed half a guinea for the stall in question, adding that the *Times* had since the Garrick episode resolved that its critic should always pay for his seat.

Harvey not unnaturally regarded this as a strange proceeding, pointing out that if you invite a man to your house you do not expect payment from him. He therefore returned the check, adding that the seat was still open for the *Times* critic if he cared to come. To this the *Times* manager, Moberley Bell, sent Harvey a somewhat wordy, not to say sesquipedalian, manifesto, setting forth that the *Times* thought that if it paid for its first-night seats its notices of plays might seem less biased, forsooth. Harvey again very rightly pointed out what many others had thought and said—namely, that Moberley Bell's remarks formed rather a reflection on other important papers and their critics, who still accepted the usual first-night invitation and made no fuss about it.

To this M. Bell responded that if Martin Harvey didn't like to take the *Times'* half-guinea the *Times* would not notice Martin Harvey's play. Upon this Harvey, who although a serious actor is personally a keen humorist, scored a big hit by way of rejoinder. He produced a notice of Walkley's—a notice which to my thinking was very personal, not to say offensive, and holding Harvey up to considerable ridicule. Martin Harvey thereupon remarked, "If Mr. Walkley wrote like this of me when he accepted my *gratis* invitation, I wonder what he would write if he paid half a guinea into my box-office."

The upshot of this rather undignified proceeding on the part of the *Times* was that that hitherto mighty journal had no notice either of Harvey or his new play.

Arguments and interviews on this *Times*-Harvey or Harvey versus *Times* "incident" continue to break out like a rash on the face of London journalism. All of this helps to make a big boom for Harvey's new play. For my part, however, it seems to me from personal inspection that the biggest boom Harvey is making with regard to this play is his own splendid performance of Napoleon I. This will help the play to run better than all the arguments for or against. For, sooth to say, The Exile, which is, as you know by two of Robert Louis Stevenson's relations by marriage—namely, Lloyd Osbourne and Austin Strong—is by no means dramatically so strong as it might be. These authors have written their language artistically and aptly, and there is a certain dainty fragrance about the work which pleases me muchly. The play suffers, however, from having to deal with the mild and uneventful part of the great Bonaparte's mostly stormy and volcanic career. It is all very pretty to see the once mighty Nap shedding little kindnesses upon his co-mates and brothers in exile, and drilling little children in marches and countermarches upon the island of St. Helena.

But all this is not drama, and, to be strictly accurate, there is only one really dramatic moment in the play, that is where the now mild and moribund ex-Emperor's devoted retinue attempt an escape for him. He (pro tem) falls in with their views, but afterward sinks exhausted, and resolving not to attempt escape, is left gazing fondly at Sir Thomas Lawrence's portrait of that conquered conqueror's little boy, the sickly kinglet of Rome.

Martin Harvey's really beautiful performance of the vanquished and now somewhat vacillating ex-terror of Europe, is ably seconded by Brander Thomas, as Colonel Addington in command at St. Helena, and Henry Haviland as Nap's chief chaplain; by Mary Rorke in a part several sizes too small for her fine figure and beautiful voice, and young Herbert Sleath, whom the authors have made one of the most unheroic English heroes that I have encountered from my youth up.

Mrs. Gorringe's Necklace, the aforesaid Wyndham play, proved a very interesting and indeed often powerful drama, and is the work of the young Herbert H. Davies, long a British resident on your side.

He has provided excellent acting parts for Sir Charles Wyndham as a wealthy but witty wooer; for Leslie Faber (a young Swede, who lately married one of Henry Arthur-Jones' daughters) as a no'er-do-well, who in a fit of desperation steals the necklace indicated on the title; for Mary Moore, in some gorgeous gowns, as a fascinating society lady, and for Mabel Terry Lewis (niece of Ellen Terry) as a sweet heroine. In concluding this brief notice of a mostly clever, if sometimes conventional, play, I have to add that the young author not only shows promising strength, but also ditto humor. Indeed, I have great hopes of young Herbert H. Davies.

The School Girl, although like most modern musical plays, not too burdened with study and although obviously requiring much smoothing in the smaller pieces, proved a well full of genuine fun in an acting cast of amazing unison, in any building of its kind(some considerable). I will be inspecting the piece again, after its recast revisions, during next week, and I will then more fully dilate upon it.

For the present it is perhaps sufficient for me to record its enthusiastic reception, and that of your fair citizeness, Edna May, who made in it her first appearance in London for many months. This entrancing Edna as a self-sacrificing governess scholar is as sweet as candy. But of all this, more anon.

Dante, chiefly owing to Sir Henry Irving's fine acting in the same part, and his marvelous stage production, his All cast, for it is not a great play dramatically speaking, is doing enormous business at Drury Lane. When you see this play, as you will in the Fall, I feel sure you will agree with me that Irving has never acted or declaimed better, and that you have never seen, even from him, so wonderful a series of stage pictures. It is worth all the money one pays for admission to see the Inferno set alone. In this Irving realizes in splendidly Dore-esque fashion the Down. Below which Dante took thirty odd Cantos to describe, and which Will Shakespeare, Gent, described in seven lines in his marvelous play, Measure for Measure. You know the lines I mean, where he refers to the place where the departed spirit may have to

"Bathe in fiery clouds, or to reside
In thrilling regions of thick ribbed ice;
To be imprisoned in the viewless winds,
And blown with ruthless violence round about
The pendent world; or to be worse than worst
Of those that, lawless and uncertain thought,
Imagine howling."

Madaline Lucette Ryley's latest play, The Altar of Friendship, which did not have a fair trial at the Criterion, a frivolous kind of house unutterly unsuited to it, has been secured for touring purposes by those excellent all round players, Mr. and Mrs. Bugden, who may be relied upon to do it justice.

The great Sarah Bernhardt has just graciously written to thank Dion Boucicault for arranging to stage manage Pinero's Iris in the French tongue, and also arranging to play, in that tongue, his original character of Croker Harrington in her forthcoming production thereof.

Beerbohm Tree has just selected June 8 as the date for his one special performance of our Laureate's (some say "poet" laureate's) new Caledonian drama, Flodden Field. The period is 1513, and Tree will play James IV. For this show, which is in aid of Guy's Hospital, Lord and Lady Warwick have given £100 for a box and a gentleman has sent £500 for six stalls.

A Hidden Crime, recently produced, proved to be a far better play than the usual melodrama, both as regards plenitude of serious and comic situations and smoothness of dialogue. The villain, Cecil Newton, is really a most thorough person in all the crimes he commits in and around Frisco. Several times he tries to abduct, maim or slay the long lost heroine; he also seeks to annihilate by absinthe, cold steel, arsenic and lead that heroine's long lost wealthy father; he many times shoots at the detective hero; and like the man in the strong little American made tragedy, The Cat and the Cherub, he causes his Heathen Chinee accomplice to be strangled with his own pigtail; he knocks down in Kearney Street his former mistress, and finally stabs her to the heart.

During all this he finds time to run a gambling and opium den, and at the end he cuts down a little local bridge and plunges the detective hero into a torrent with intent to drown him. Indeed, before he gets "buckled" by several of the Finest, he piles up a formidable and varied list of crimes. The wholesale villain was admirably played by Irve Hayman. Felix Pitt did well as the father who found that absinthe did not make the heart grow fonder, and indeed the whole cast was more than adequate. There ought to be a good deal of money in A Hidden Crime on the road.

To-night we are to see that long promised negro-made coon comic opera, In Dahomey, at the Shaftesbury. On Monday we are to attend to four new Suburban plays. On Tuesday we must perforce see Ellen Terry's revival of Much Ado About Nothing, at the Imperial. On Wednesday we are bidden to Beerbohm Tree's production of The Gordian Knot, by Member of Parliament Claude Lowther, at His Majesty's. On Thursday we really must attend the annual dinner of the Royal General Theatrical Fund, when Winston Churchill (the English Winston, not the American) will propose the toast of "The Drama," and will be responded to by Dramatist Arthur Wing Pinero, Forbes Robertson being the chairman. On Saturday we must inspect Marie Tempest's revival of Caste, at the Criterion, and so on and so forth.

The Little Countess, the play which Sir Squire and Lady Bancroft's son George recently wrote for the Avenue, finishes to-night after a fortnight's run. Also to-night Beerbohm Tree will end the run of Resurrection, and the Savoy company (driven out of the Savoy Theatre by the Awful Alterations now being made on that ancient thoroughfare, the Strand) will finish the present run of A Princess of Kensington, and will go a touring.

Marie Corelli broke out in a fresh place last week, or rather in a fresh manner, for she is still holding forth at the same place—namely, Stratford-on-Avon, and on the same subject, the proposition to build a Carnegie Free Library hard by Old Shakespeare's birthplace. All this week up to this very morning the Good Marie, long may she wave and write, has bombarded the local and London press with angry epistles on this theme.

As I said before, I agree with Marie that, if this free library is needed in the birthplace at all (which I take leave to doubt), it could far better be erected in another street, where it would not distort the appearance of the ancient birthplace. The excellent Marie is to be commended for her firm, if somewhat fiery, attitude in this matter, and also for having given £200 of her own to clear off the debt which was to her, and my, thinking a disgrace to the Bard's church and burial place.

There was friction of another kind at Stratford-on-Avon last week, all on account of a muddle made by the local Memorial Theatre Committee as to whether Beerbohm Tree should next year run the festival performances there instead of F. R. Benson, who has ably conducted them for the past sixteen years. The committee apparently got on with Tree before they were off with Benson, thereby placing Tree in a false position. He withdrew upon finding that Benson had also been treated with, and Benson will therefore undertake these Bardic birthday shows.

Apropos of Corelli, the effervescent, I will not inflict upon you more of the discussion *pro* and *con* which I treated recently; but still it were perhaps well and fitting as a closing word to set forth certain more or less sage and Corellistic admonitions which appeared in the *Avon Star*, the as it were "official organ" of the Avon angel:

HINTS TO AMERICAN TRIPPERS.

"Don't expect to buy picture post-cards, photographs or sweeties at Shakespeare's birthplace. It is a shrine, not a shop.

"The American window in the Holy Trinity Church, presented by 'American admirers' of Shakespeare, is not yet paid for. One hundred and ten pounds are still owing. American millionaires, buck up!

"When attending service at Holy Trinity Church, don't put cents in the collection plate. Valuable as they are, they are no use in this country.

"Don't go into the confectioners' shops fourteen at a time and order two glasses of milk and one bun for the whole party, so that those who don't want to pay for a drop of milk or a crumb of the bun may ask for a glass of water gratis. This way of serving refreshments to the wealthy Americans makes Shakespeare's townspeople tired.

"When driving from Leamington to Stratford in the inexpensive brake for the day, don't bring private parcels of lunch in pockets or in baskets. Since so many trees have been cut down in the highways and byways and on the river banks, there is no cover left shady enough to cover up the business of sheep eating on the open highroad. This abomination out is seen by the whole town.

"Don't go about grumbling at the price of the hotels. They are moderation compared to what you all willingly pay at Monte Carlo. Be thankful that you are charged so little for the unique privilege of breathing a day or so in the same town where the immortal bard, whom you Americans love so much, lived and died. It is worth five guineas to any American to stand for five minutes on the Stratford soil. It's a thing he can't do in his own country.

"If you believe that Bacon was Shakespeare or Shakespeare Bacon, get right out of Stratford-on-Avon as fast as you can, and take train to London. The place to wonder and worship at is York House, Strand; for there Francis Bacon, Lord Verulam, betrayer of high trust and traitor to his country's confidence, was born; and if you want to shed tears over and about where he died, weep well around Highgate, where he gave up the ghost at the house of Lord Arundel. He had, with his own sweet hands, been stuffing a chicken with snow to see what would happen afterward. What happened was that he caught a chill and died as a result of his interesting experiment. There are no relics of the wondrous chicken-stuffer in Stratford-on-Avon.

"N. B.—The Chicken-Stuffer's last will and testament can be seen at Somerset House. In it he mentions every work he ever wrote, and gives particular instructions as how each separate miracle should be bound; likewise states each separate library in which he wishes his 'miracle' lodged. He died in 1626, three years after the publication of the first Folio of Shakespeare's Plays, in which Ben Jonson wrote the deficatory lines: 'To my beloved friend, the author, Mr. William Shakespeare, and what he has left us.' It is evident that if Bacon wrote Shakespeare he preferred chicken-stuffing to claiming his finest works. There is generally a large crowd hustling to and fro by York House, Strand. But never mind! Kneel and worship!" GAWAIN.

LONDON NOTES.

London, May 18.

Laffan's report from your city, to the effect that Mrs. Langtry had leased the Imperial Theatre to Lewis Waller, is not absolutely correct. No papers are yet signed, although negotiations have been proceeding for some little time.

Monsieur Beaucaire, which Waller has been playing ever since last October, still draws "House Full" at nearly every performance. I wish that Waller would cross over to your side. He is a very fine actor of heroic and romantic parts, and his elocution is perfect. He has been on the stage just twenty years and is forty-two years of age.

Another Dante is announced for production. This time it is by A. C. Calmour, the author of Cupid's Messenger, The Amber Heart, and other plays. This version is to be put on at the Queen's Theatre, Manchester, next month.

Colonel Clay, a three-act comedy by Fred W. Sidney, is down for production at the Prince's, Manchester, on May 25. The play is founded on "An African Millionaire," a book by Grant Allen. H. Reeves-Smith has the leading part.

At the Theatre Royal, Windsor, next week, a new play adapted from one of Alphonse Daudet's stories, and entitled Margot, will be produced.

Sock and Buskin, Wilson Barrett's new play, is in active rehearsal, and will be produced next month. As its title implies, the play deals largely with theatrical life.

Amorelle, a new comic opera, will be produced by Willie Edouin at the Kennington Theatre on June 8. May Edouin will appear with her father in this production.

The World's Way, a new melodrama by Charles Hannan, will be produced at the Pavilion Theatre, Mile End, on Monday. The Pavilion is the only theatre in London that runs a stock company. Saved from the Sea, Tommy Atkins, Woman and Wine, and Hue and Cry were all given their first production at this house.

Her Second Time on Earth goes on at the Adelphi on Saturday night. The Worst Woman in London, which finishes there on Friday, has been a huge success.

Hearts and Coronets, a new comedy by W. P. Downing, and a new one-act play, entitled Three Outlaws, will be produced at the Grand, Fulham, on Monday.

Leonard Boyne will not appear as George D'Alroy in Caste at the Criterion. The part will be played by Ben Webster. Carlotta Addison will play the Marquise; Dawson Millward, Captain Hawtree, and Edward Dagnall, Eccles.

On June 3 at the Criterion will be presented a new piece by Cosmo Gordon Lennox, adapted from Maurice Hennequin's Le Coup de Fouet. Annie Hughes, Fanny Brough, Kate Phillips, Fred Kerr, and Herbert Ross have the principal parts. The play is as yet unnamed.

Charles B. Dillingham arrived here on Wednesday and is staying at the Carlton. Ada Rehan arrived on Thursday.

Lily Hanbury is due back from South Africa on May 23. She is much benefited in health and is quite ready for work.

H. Cooper Cliffe is to play Dante in A. C. Calmour's production at Manchester.

Holbrook Blinn, who has made himself so popular over here, goes into the halls next week. On Monday he appears at the Alhambra, where he proposes entertaining audiences by the recitation of various humorous anecdotes.

One Husband for One Wife, and The Old, Old Story, both written by G. B. Nichols, are to be produced at the Surrey Theatre on the 25th.

Imprudence is to be staged at the Criterion Theatre early in September. JOHN PARKER.

ROME.

News, Notes and Novelties of the Italian Stage.

(Special Correspondence of The Mirror.)

Rome, May 15.

It is a curious fact that every time the Emperor of Germany comes to Rome and a gala operatic performance is held in his honor, it is always Verdi's Othello that is presented.

It was given in 1889 with Tamagno as Othello, then in 1903 with Tamagno as Othello, and now in 1903, and again with Tamagno as Othello!

No one, of course, can ever be tired of hearing Verdi's opera, or of hearing Tamagno in it, but the Emperor may have wondered at the poor memory of those who arrange the programme of the opera performances in his honor. To be sure he did not hear much of it, for before it there had been the state dinner at court, and the royal and imperial party did not enter their box until the opera was well nigh half over, so that it really little mattered.

But the public and press have so much laughed at this constant repetition of Othello that I doubt if the Emperor will ever again hear Othello in Rome.

At the Costanzi Theatre we have been having the two Salvinis, father and son, and Pezzana. Salvini, *père*, in this four round Italy is taking a final adieu of the stage, and so, perhaps, is Pezzana. This is a pity, for Salvini has lost none of his hold on the public, and Pezzana is as great as ever in some parts which she has made her very own. She is a splendid Emilia in Othello. In fact I have never seen the role better played. She is also the very best Rosalia in the Morte Civile I have ever seen.

Marconi, when the Morte Civile was given, translated it to a pretty American girl who was also in his box with her father. Curiously enough, Marconi speaks Italian with a strong English accent, and when he talks he remains almost impassive, which does not correspond with the wild gesticulations of Italians, and they therefore call him cold. They would like him to go into ecstasies at his reception here, but he has seen other receptions over Alps and oceans far greater than those here, and is now used to such demonstrations. And thus he appears cold to his Italian half-brothers and sisters.

Young Salvini will appear in London on June 6, and if successful will pay you a visit in due time.

In novelties I have only Rindl's Manon Lescaut and Praga's Oudina to present to you.

Manon Lescaut is not a success. The author gives us only the bright, happy phases of her life, and not the tragic side which follows. Her death is so brought about that it does not bring a tear into the most sensitive eye.

But we are soon to have another Manon Lescaut, by one of our best dramatic writers, and I hope to be able to give you better news of it.

Oudina is also to a certain extent disappointing. Praga began it three years ago but laid it on one side, having other work to do, until last October, when he took it in hand again and wrote the last three acts in twenty-three days.

It is not unlike The Second Mrs. Tanqueray in some parts. It shows the consequences of a marriage between persons of a different condition of life.

Oudina is a dancer, the daughter of Gregory and Concetta. The latter's aim in life was always to get Oudina well married. Oudina (her real name is Maria) has always lived honorably, notwithstanding the temptations of her profession.

A rich man, wildly in love with her, finds that he cannot otherwise possess her and marries her. He soon, however, becomes ashamed of her and would like to keep the marriage secret. This wounds the poor young wife, and one day when the husband is more than usually brutal to her she leaves him and returns to the stage.

Presently she meets with a really good man and loves him. But he does not take advantage of her love and restores her to her husband, who dies. Here ends what the public sees of the play. But there is a final act which the public does not see, though it is easily guessed, and it is that Oudina finds happiness at last with her hero.

Tina di Lorenzo plays Oudina and Ando the good young man.

And now the women are beginning to write plays. Signora Tartufari has written several plays, one, The Hero, for Ermete.

In writing a comedy dealing with the Abruzzi peasantry she went to live with them, sharing their life in every respect. Their customs are thus faithfully portrayed, as also is their manner of speech, which is full of metaphors and poetic coloring. She also gives a vivid picture of how children are dragged away from their homes to die of ill-treatment in foreign lands, and she has authentic documents to prove all she represents in the play—even to the genuine contract of the sale of the children to foreigners; the names alone being altered. This infamous traffic is especially in vigor in Messina and Isernia. It is hoped that this play may help to stop it.

Señor Muñoz, first secretary to the Spanish embassy to the Pope, has been lecturing on the Spanish classic theatre. He says that Lopez de Vega was not the founder of the Spanish theatre, as is usually thought, declaring that the Spanish theatre is linked with ancient Rome and Seneca.

Then came the famous mysteries, celebrated in the Toledo Cathedral, the most celebrated of all being the Misterio de los Reyes Magos.

A form of religious drama indigenous to Spain was the Autos Sacramentales given the week preceding the Festa Domine. Calderon de la Barca was the most celebrated author of these autos. After these came moral allegories, as The Dance of Death. Then followed romance, pantomimes and pastorals, as Celestina, a scene which is compared with the balcony scene in Romeo and Juliet. In Celestina Romeo kills himself on leaving Juliet, and Juliet throws herself from the balcony onto the ground by his side.

Lopez de Vega comes afterward. He wrote 180 pieces, some written in twenty-four hours, and not one resembled another. He wrote five hundred autos sacramentales. Among the many subjects of his plays Señor Muñoz mentions The Star of Seville, Punishment Without Vengeance (taken from Parisina), and Capulets and Montiechi. When last here Señora played Rima Boba, by Lopez de Vega.

To return to Roman theatres, we are to have an Experimental theatre soon, under the patronage of certain Roman princes and the Dramatic Authors' Society. This theatre is intended to produce plays by unknown authors, who need not disclose their names unless they wish.

Monsieur Henequin, who has been visiting us lately, thinks there are no actors and actresses in the world like Duse, Novelli, Zacconi, Maggi, and Scarpetta. This is true. If only Italian plays were equal to Italian actors and actresses the Italian theatre would be the first in the world.

By the bye, one of our critics, just returned from London, where he has seen Bardou's Dante, says that the greatest artist in the world is Sir Henry Irving! Italians have no word that is too severe for Bardou's play, which they consider to be no better than a caricature, but they are of one opinion on Irving's Dante. My friend, who knows him well, says that Irving had been dreaming of playing Dante for over twenty years, but he could not find the drama he wanted. At last he asked Bardou to write Dante for him. From that moment he thought of nothing but Dante, read nothing but Dante, dreamed only of Dante. His house is full of books on Dante, on portraits of Dante, of statues of Dante.

"He is made for the part," said my friend. "His thin, pale face, his intense ascetic expression, are Dante. He even puts a spirit in Bardou's words which is not to be found in them. It is a pity he could not have found a better author. As it is, Bardou's Dante depends entirely on Irving. He presents every passion and sentiment of Dante with wonderful realism. Now he is tender and full of pity, now oppressed by melancholy, now terrible in his anger against injustice. It is simply wonderful. No other actor in the world could thus have made Dante live before us as Irving does."

These are exactly my friend's words. May Bardou not be offended against your

H. P. Q. R.

MEXICO.

The Opera and the Circus Provide Entertainment for Theatregoers.

(Special Correspondence of The Mirror.)

Mexico, May 18.

After a dearth of amusements for months and months, the Azuali Italian Opera company has opened up a season at the Renacimiento. The opening bill was Adrienne Lecouvreur, which has been followed to this time by Aida and La Bohème. In the last production Mimi was given by Señora A. Turconi, who created such favorable comment here about two years ago when La Tosca was given at the Arbeu for the first time in Mexico. Other operas are to follow, though I am afraid the season is not going to be a pronounced success from a financial standpoint.

Your Mexican is a strange person when it comes to getting him from his home during the night. Yet he loves music and is a splendid critic besides.

Here we have one of the first cities of the world, but in the evening it is a difficult matter to find congenial amusement. The Principal, with its *tandas*, is open all the year round, but the performances are only fair and a visit to the theatre once every three months is quite sufficient. However, now and then they secure from a *tiple* from Spain who really knows something

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of her art. Such a one is Suzette Alverne, who is at present the star of the company at the Principal. A more graceful creature I have never seen, and she is a genuine little artist, too. Although her voice is very poor her dancing is of the first order. Her song of the lost pearls in La Torre de Oro one could listen to every night of the week.

Orrin's Circus brings its annual engagement at the home circus to a close on Monday night. Manager Fred Hodgson then takes the company on 1902. The attractions have been unusually good this year. The houses, however, seem to have fallen to the irritated bones and dogs of Ricco-Bono, the scrobatic Wills and Hanneys, and to the ever-delightful "Dick" Bell. We will not see the company again for seven or eight months.

Fred Hodgson recently took me through the entire circus, explaining to me his various departures from behind the scenes. The vast enterprise of the Orrins here in Hexico I had, until this time, no conception of. Their venture easily reaches six figures.

The National Theatre will soon be under way. I am told it is to be the most magnificent structure in the Americas. Yet where are the companies and the patronage? Gumo Hanvena.

AUSTRALIA.

Spring Plays and Players in the Antipodal World.

(Special Correspondence of The Mirror.)

Sydney, April 21.

Never before at Easter have we had such an influx of visitors from the country and neighboring States. Record attendances at the Agricultural Show, the races and every form of amusement, public and private, was noted.

On Easter Saturday the Palace and Royal theatres both reopened. At the former J. C. Williamson's new English company produced for the first time here the laughable Arg. Yes s Hanson, which has decidedly caught on. George Giddens, Cecil Ward, Ethel Matthews and Ethel Beatty Kingston deserve the most praise. George Giddens previously visited Australia in 1870 in support of Helen Heverey, who visited us again so recently as 1895.

Musgrove's pantomime, Dick Whittington, which was his Melbourne attraction last Christmas, now holds the boards of the Royal and from a spectacular point of view is a fine production.

Frank Thornton is playing a return season at the Criterion, appearing in his old success, Charley's Aunt. His present season will be confined to revivals of his old successes.

William Anderson is filling the glen vacated by Hazel Holt as purveyor of melodrama, and his present production of A Woman of Pleasure at the Lyceum is well patronized.

Harry Rickards continues his policy of excellent change of bill at his various music halls about Australia and New Zealand, and the other State capitals. The Sydney and the other State capitals. The Sydney Tivoli did enormous business during the recent Easter holidays. Hill and Sylvester, the Irish acrobats, are quite the best item on the present bill.

Fitzgerald Brothers' big circus generally under Sydney at this time of the year, and the present season is promising out very well, a choice of attractions warranted by the programme.

Johnny Hanlon and the company recently supporting him at the Criterion are now in Townsville, Queensland.

There is still a degree of uncertainty as to the exact date when the Fawcett-Holt company will strike Australia, but J. C. Williamson expects them to come over from India about June. I understand that their Australian repertoire will be an essentially American one.

Another American combination, that of Brady and Grimes, seemed to have fared exceptionally well in spite of the drought and plague scourge of the cities they visited here, as they did not postpone their projected tour. J. C. Williamson has, however, made all arrangements, and I expect that we shall soon see "Way Down East and Lovers' Lane.

Musgrove's Melbourne production of A Midsummer Night's Dream has evoked unstinted praise from the press in Melbourne, and Sarah Karis (Titania) is very highly spoken of.

J. C. Williamson, by arrangement with Beerbohm Tree, is importing an English company to tour Australia, Africa, Australasia and The Western World. Julius Knight, who has already played here in conjunction with Ada Ferrar in The Sign of the Cross, will be leading man; and Maud Jeffries, who toured here as Wilson Barrett's leading lady, will be principal.

The fateful Ida Mae Rosetta will always stand a survival. Williamson's Comic Opera company is now appearing in this opera. In Melbourne, Florence Young and Reginald Roberts taking the parts originated here by Nellie Stewart and Wallace Brownlow.

Charles Westmoreland, who has been out of harness for a long time, is now over in New Zealand with Musgrove's Sweet Nell of Old Drury. He is one of the fortunates who is independent of his profession.

Edward Lloyd and his concert party, after a successful season in Melbourne, are now in Sydney, where the first of four concerts will be given this evening. Melbourne will then be revisited, after which the great tenor will leave for England via America. The price paid for the Australian tour is said to be second only to that paid to Madame Melba, whose visit has just terminated. Mr. Lloyd's company includes Jean Newman, soprano; H. Fax, contralto; May Mukle, 'cellist, and W. A. Peterkin, basso.

I have to record the death of a well-known actor on this side, Augustus Glover, who was recently a member of J. C. Williamson's Sherlock Holmes company. Those who knew him will never forget his huge voice, which was so suitable to many of the characters he represented in melodrama. He did good work in Bland Holt's and William Anderson's companies.

Charles Holloway has been playing at Newcastle (N. S. W.) and will shortly appear at the Sydney Criterion.

Little Jimmy McMahon, of Boxing Kangaroo fame, is running a bioscraph show in Sydney.

Albert Gran, who did such good work as Lord Jefferies in Sweet Nell of Old Drury, has severed his connection with George Musgrove's company, which is now touring New Zealand.

Rebuilding operations of Her Majesty's Theatre are forging ahead, and J. C. Williamson will soon have his permanent Sydney theatre ready for occupation. E. Newton Daly.

NEW THEATRES AND IMPROVEMENTS.

John W. Wainwright is planning a new theatre at Rockaway Beach, to be situated between Murray's Pavilion and the Iron Pier at Sea Side. It will have a frontage of 125 feet and a depth of 250 feet.

A. J. Small has, it is said, leased for ten years the new theatre which will be erected on the Toronto Theatre site. This new house will have a seating capacity of 2,000 and will cost not less than $75,000. Walter H. Painter, of Detroit, will be the architect. Mr. Small also holds an option on a piece of property on Yonge Street.

The Atlanta, Ga., Agricultural Building is being remodeled into an auditorium which will seat seven thousand people. It was opened on May 7. The building will be used for fairs, conventions and similar meetings.

Kansas City is to have another theatre. W. L. Ball, manager of the late stock company playing at the Century, is according to rumor busily engaged in the furtherance of a new theatre scheme. The house is to be in the vicinity of Twelfth Street and Grand Avenue. It will be used for a stock company.

Thomasville's New Opera House (Ga.), C. L. Thompson, manager and proprietor, was opened on April 6 by Governor "Bob" Taylor, of Tennessee, with one of his famous lectures, "The Fiddle and the Bow." Since the destruction of the Opera House on Broad Street, Thomasville, a few years ago the town has had no place for public entertainments. A brilliant audience greeted Governor Taylor on the occasion mentioned and every one was delighted with the arrangement of the Opera House and many enthusiastic words said Mr. Thompson. The Opera House has a seating capacity of 800, including chairs, and is fitted with every modern convenience. A system of electric fans, together with hot and cold water in the dressing rooms and other up-to-date improvements make the new Opera House a model of convenience and comfort. The building has the dimensions of the stage: Depth, back wall to curtain line, 35 feet 6 inches; width, wall to wall, 60 feet; proscenium opening, 30 feet high, 30 feet wide; width above footlights to gallery, 46 feet; height from stage to gridiron, 55 feet 6 inches. There is an adjustable bridge with a full stock of scenery.

The Bowdoin Theatre, New York, will be reopened and improved during the Summer. The old building it will be evident an ornate affair on the general building and a new façade will extend over both buildings.

The Opera House at Laramie, Wyo., during the Summer will be enlarged and improved. It will have a seating capacity of 700 and will be fitted with modern accessories.

William D. Bankhead has purchased the Park Theatre, Waltham, Mass., and will make elaborate improvements on the property.

The new theatre at Wallace Park, Falmouth, Ky., will open on May 18 with the Wilson Pleasure Vaudeville Show. The house, which has a seating capacity of twelve hundred and which cost $7,000, is under the management of James H. English.

A house of $10,000 is being raised among the citizens of Cheyenne, Wyo., to secure the erection of a new theatre, to replace the one recently destroyed by fire. The promoters are meeting with gratifying success and are confident that with the house as an inducement to locate the proposition as a paying investment for a builder. The early Summer will see the building started. Fred Bibby, manager of the former house, is soliciting the scheme.

The new theatre at Burlington, N. J., was opened on April 30 by The Stepmother company. The new house cost $60,000. The auditorium has two balconies and twelve boxes.

The contracts for the building of the new Westfield Theatre at Delaware, Pa., have been signed and work will begin shortly. Harry Bennis is the backer of the enterprise. The building, which will include a business block, will cost about $40,000. The stage will be 30 x 40 feet, and the seating capacity 700.

Work has commenced on the new Colonial Theatre, Pittsfield, Mass., to be located on South Street. The property on which the theatre will stand is valued at $11,000 and the building will cost $60,000. The seating capacity will be about 1,500.

The remodeled and redecorated Concord Park Summer Theatre, at Natchez, Miss., on April 27 opened its Summer season with the Stewart Musical Comedy company. During its season the park will play vaudeville and light and comic opera. Paul Thomas, who is managing the theatre, has also taken a lease of the Temple Opera House, which he will open early next season and for which he is now booking attractions.

The rumor that a theatre was to be built on the site of the old William M. Evarts home at Fourteenth Street and Second Avenue proves to be erroneous, since it is now announced that fashionable will be erected on the plot.

The Weber Theatre, of Zanesville, Ohio, just completed, opened its doors to the public for the first time April 27 with When Johnny Comes Marching Home. The seating capacity is 1,600 and the stage is large enough to accommodate any of the larger attractions. The electrical and other appliances are up to date, and the management, it is said, has been most liberal in expending money to make it a high-class playhouse, complete in everything.

W. G. Singer, for several years manager of Gardiner Music Hall, Norwalk, O., broke ground on May 1 for a grand four opera house to be erected in that city with a seating capacity of 1,500. The stage will measure 40 x 87 feet. There will be four boxes and electric lights. The house will be opened about September. Leon H. Lempkart, of Rochester, N. Y., is the architect.

H. P. Sniebert has taken a fifteen year lease of the property at the southeast corner of Broadway and Thirty-eighth Street, and it is rumored that he will erect a theatre upon the site.

Annapolis, Md., at last has a new theatre of which it may feel proud. It was built by the Colonial Theatre Construction Company and has been named the Colonial Theatre. It is a modern ground-floor house with a seating capacity of 1,100, with two balconies and six boxes. The stage measures 36 feet in depth by 57 feet in width, 47 feet between the flies and 60 feet from stage to gridiron. The proscenium opening measures 28 by 30 feet. There are eleven dressing-rooms. The opening performances took place yesterday. The Colonial Theatre company, which controls the house, is headed by the following officers: E. D. Wolfe, of Norfolk, Va., President; Charles R. Ford, of Baltimore, Vice-President; John P. Hoorey, of Baltimore, Secretary and Treasurer. Mr. Wolfe will have charge of the bookings and William A. Ballenbaugh will be the local manager.

At the corner of 147th Street and Bergen Avenue, it is said, will be erected a new theatre which, costing $75,000, will have a seating capacity of 2,000, and which will have in connection a roof-garden and a rathskeller. The promoters of the project are Benjamin H. Irving and Willis H. Alden. It is rumored that Hurtig and Seamon have taken a twenty-one years' lease of the theatre.

Frankfort, Ind., is to have a new theatre to replace the old Columbia, which was destroyed by fire. The Frankfort Theatre Company has been organized for this purpose with a capital stock of $40,000.

Camden, N. J., is to have another playhouse next season at Broadway and Sycamore Street. The Broadway Trust Company, of Philadelphia, are the promoters and builders. The M. W. Taylor Company, the present lessees of the Taylor Opera House, will lease and operate the new theatre. The seating capacity is to be 1,900.

Pekin, Ill., will have one of the largest theatres in the Middle West when the new playhouse is completed. The Grand Opera House, as it will be known, will have a stage measuring 32 feet 6 inches wide by 40 feet in depth and 60 feet in height. The proscenium arch will be 22 feet high and 25 feet wide. There will be 14 dressing rooms, and the building will have over 900 electric lights. A special feature in the auditorium will be the installation of a new seating arrangement whereby each seat will fold automatically, thus allowing an easy exit. The theatre will be included in the Illinois Guarantee circuit under the control of W. D. Emerson. There will be no Sunday performances. A Chinese Honeymoon will open the house on Oct. 22.

Oakland, Cal., is in the "rumor-ring" of new theatres. It is stated that Manager Morrisey, of San Francisco, is to be the builder. The new house would be run in connection with the Orpheum in Frisco.

Cincinnati, Ohio, will positively have a new theatre in the near future according to all predictions. The Henck Opera House Company have purchased the property known as the "Salvation Army" property on Vine Street, north of Fifth. The price is said to have been $400,000. The plans are now being prepared by Architect Samuel Hannaford, and work will begin shortly. The building, which will include a business block, will cost about $40,000. The stage will be 30 x 40 feet, and the seating capacity 700.

Another Cincinnati rumor comes from old Pike Opera House. It is said that a New York syndicate are arranging to build a new $2,000,000 theatre building on the property.

A site has been purchased for a new theatre at Ocala, Fla., and from the sale of the stock it is expected to greatly improve over the old-fashioned style which seems so common in Southern towns. The new house is to be on the ground floor, with four or five exits, and fireproof throughout.

PLAYS READ REVISED AND PLACED.

E. J. NUGENT and G. M. JANSEN

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THE DEATH OF WILLIAM T. HALL.

To the innumerable friends that the late William T. ("Biff") Hall possessed it is a matter of deep regret that in the midst of his busy life he found so little time to devote to literary work—a field of artistic endeavor for which he seemed peculiarly and brilliantly gifted. In the work that he did in that direction he showed genius of a very high order, and his friends believed that had he been able to devote himself seriously to writing he might easily have become one of the foremost of American humorous writers of the period. As it was, he bestowed his best energies upon the duties of the police court in which he was magistrate, and, in recent years at least, he regarded his literary work as merely a pastime. During the years that he spent in journalism he proved himself a keen observer of life, a sympathetic recorder of human events, and a master of English. His active political life in the several Chicago papers with which he was connected was remarkable examples of fine literary perception linked with a genuine democratic feeling of brotherhood with those of whom he wrote. He was humorous, but never cruelly satirical. His pen, however brilliant, was invariably charitable. The man who was the butt of his jests always laughed with him. He himself laughed with people and never at them.

MANY TRIBUTES.

As the news of Mr. Hall's passing reaches the cities in which he and his writings were known columns of him appear in the newspapers, and clubs and societies adopt resolutions upon his death. Many letters have reached THE MIRROR commenting upon his character and his work.

The *New York Mail and Express* of May 20 says:

There never stepped from the ranks of Western journalism a worthier man than William T. Hall of Chicago, who has just passed over to the majority. In the expressive language of the Windy City, he was "white all the way through." He never said an unkind thing and never did a mean one. Until the malady which laid him low began to assert its predominant control over him, he looked what he was—a clean, manly, honorable soul in a clean, manly, honorable body.

His popularity was unique in the true intention of that overworked adjective. It was not due to brilliant gifts, either of prose, satire or humor, as in the case of Eugene Field, or Finley Peter Dunne's "Mr. Dooley," or George Ade's "Fables in Slang," or Opper's. "Biff" Hall was not popular in the ordinary sense of the "good fellow" of the period, but for his stanching of downright honesty with downright humanness, for combining with firmness and justice the kind man. Unfortunately for journalism, the Chicagoans made him a justice of the peace and finally a police magistrate, and in one of the abominable police court grooves of that town he contracted the disease which destroyed him.

But almost to the end he wrote the Chicago weekly letter for THE DRAMATIC MIRROR, of this city, and, despite his ten years and more of connection with Mr. Hall's paper, he had more to tell out of personal knowledge concerning actors and actresses in this country than any other writer.

"I rarely shed tears off or on the stage," said a prominent comedian when Hall's death was announced to him, "but if ever a man deserved them from my profession, it is 'Biff,' the friend of us all."

R. R.

The Chicago *News*, of May 16, says:

Few Chicago men have won success in more varied pursuits than "Biff" Hall, as those who knew him will continue to call him to death as in life. He began work as a newspaper man, and in making a success of that craft he also made himself a figure well known and well liked in the literary and theatrical worlds. His final success in a new field came with his appointment as justice of the peace and police magistrate. . . .

George Ade, a fellow member of Justice Hall's in the Forty Club, over which the latter presided for seventeen years, called up many memories of the well-known police magistrate and writer as he paid high tribute to the character of the man.

"The success of the Forty Club has been largely due to Hall's influence and the clean rules he laid down for its government," said Mr. Ade. "At our last dinner he was present, but was too ill to preside. We knew then that he was in a bad way, but hoped that a change of climate would bring back his health. He was one of the finest fellows that ever lived. I think he had not an enemy among all who knew him."

News of the death of Justice Hall came as a shock to Justice John E. Friedrville, who was associate justice of the peace with him in the Harrison Street Police Court.

"Justice Hall dead?" said he, when informed of the news. "I can hardly believe it. Why, it was only yesterday that I received a letter from him and in it he mentioned nothing that would suggest the seriousness of his condition. I answered the letter last night."

In speaking of his late associate, Justice Friedrville said: "Justice Hall was one of the best known and most popular justices on the bench. Everywhere he went he made friends and he had very few enemies. He was a man of keen discernment, fair and impartial."

Justice Hall's death was keenly felt by every officer of the Harrison Street Police Station. "Biff," as every one knew him, always had a joke and a bright remark for the officers when he met them. His method of conducting court was also enjoyed by the officers. His remarks to the prisoners in many cases sparkled with wit.

The Chicago *Chronicle*, of May 18, contains the following account of the action taken by the Press Club and the Forty Club:

At a special meeting of the Chicago Press Club yesterday members paid tribute to the late William T. Hall, charter member of the organization. The club appointed a committee, consisting of Homer J. Carr, John E. Wright and William Elsey, to meet the body, which will arrive in the city at 9.15 o'clock this morning over the Chicago and Alton Railroad and decided to attend the funeral in a body.

President H. J. Carr presided at yesterday's meeting. Eulogistic addresses were made by John Ritchie, George Ade, L. D. Condee, Ira Bowley, Milward Adams, Fred Hild, John E. Wright, and others.

The following memorial, prepared by John Ritchie, was adopted by a rising vote:

One by one the old guard lapses into the tomb, but they are not forgotten. No life is absolutely lost, but seems there are whose loving natures so impress themselves on ours that we can never forget, and his was one of these. We loved him living and we love him dead. This is no idle form of words. It is the truth. His face was ever turned to us in friendship, and no day was so foul but that it was illumined by his smile.

"Biff" Hall! What memories that old, familiar name will stir in those who knew the man! And we did know him. He was one of us, so made by the subtle essence of that brotherhood which we all feel but cannot put in words. We raise to him no stately monument, but, better far than that, he lives within the sacred chamber of the heart, wherein are stored our precious memories of those we have loved and lost.

The Forty Club, of which Mr. Hall was a charter member, and of which he had been president sixteen years, held a special meeting last night at the Wellington Hotel as a tribute to his memory. Another meeting will be held to-day at 12.30 o'clock, at which resolutions will be adopted and arrangements made for participation in the funeral services, which will be held Tuesday at Rosehill Cemetery.

George P. Charlton was appointed by Vice-President George Ade as the representative of the club to meet Mrs. Hall at Bloomington this morning. Mr. Charlton left last night at 9 o'clock in a special car, accompanied by Miss Eleanor Hall, a daughter, and Mr. and Mrs. H. H. Jefferson, relatives of the deceased.

At a special meeting of the Forty Club, held at the Wellington Monday noon and attended by many past and present members, Mr. George Ade presided. The following resolutions were formally adopted, ordered engrossed and sent to the widow of the deceased:

The Forty Club of Chicago in special session assembled, wishes to record a few words of simple truth concerning William T. Hall, whom all of us knew and learned to love under the more familiar name of "Biff" Hall.

It seems to us that no conventional set of resolutions can express the grief which has come upon us by reason of his untimely removal or indicate the full measure of that affection with which we regarded him.

He cared little for the cut and dried ceremonials of custom. His words and actions were direct inspirations of a kindly and sincere nature. In making this record, we wish to emulate his example—to speak of him as he spoke of all men—in gentleness and candor and with true comprehension of worth.

We can speak no word of praise that has not been spoken many times while he was here among us in close companionship. Our tribute is not of empty form of eulogy. He must have known how much we loved him.

It is granted to but few men to be at once what from pain for him who suffered with patience and blesses all with its promise of that near day when the Past with its memories and the Future with its Crown of Joy shall be blended into the everlasting Living Day of perfect cheer, content and peace.

C. C. KOHLSAAT,
GEORGE ADE,
EDWARD FREIBERGER.

Many letters have been received by THE MIRROR expressing profound sorrow at Mr. Hall's death. The few appended illustrate the spirit apparent in all. Jay B. Benton, correspondent of THE MIRROR, at Boston, writes:

There was universal regret among the players in Boston when it was read in THE MIRROR last week that dear "Biff" Hall was dead. He was one of the biggest-hearted, most lovable fellows that ever wrote for a paper. His visits to Boston were not very frequent, but when he would come here in a Summer it was a delight to meet him. Players visiting Chicago knew him well, and especially in the Peggy of Paris co. there was hardly a dry eye when it was realized that that cheery voice was stilled forever, and that the brilliant pen would write no more. It came as a great blow to all, for we had hoped after reading in THE MIRROR of his brief illness that the journey to the West might end in recovery. Would that there were more men—genuine men—like "Biff" Hall.

Orrel James Mitchell, correspondent of THE MIRROR, at San Francisco, writes:

I am shocked and sorrowed to see the announcement of the death of William T. ("Biff") Hall, for many years THE MIRROR'S bright and world-known correspondent at Chicago. How much we have all appreciated the reading of his letters in THE MIRROR! He was indeed a journalist of the first degree. His death is a great loss to the ranks of THE MIRROR. My heart goes in sympathy to Mrs. Hall and the three children in their irreparable bereavement of husband and father.

E. D. Carter, correspondent of THE MIRROR at Decatur, Ill., writes:

The death of William T. Hall, of Chicago, is a loss that will be felt by all MIRROR readers and the theatrical world in general. His letters were always read with pleasure, being a combination of facts, gossip and humor. I wish to express my sympathy to THE MIRROR on the loss of one of its most valued correspondents.

On Tuesday, May 19, the funeral services over the remains of Mr. Hall were held in Chicago. The body had been brought on from Colorado Springs by Mrs. Hall and her daughter, and they were received at the station by a number of friends of the dead writer. From Chicago the body was taken to Rose Hill Cemetery, and in the chapel there the ceremonies were held. Members of the Forty Club, the Press Club, and the Hamilton Club were present at the service.

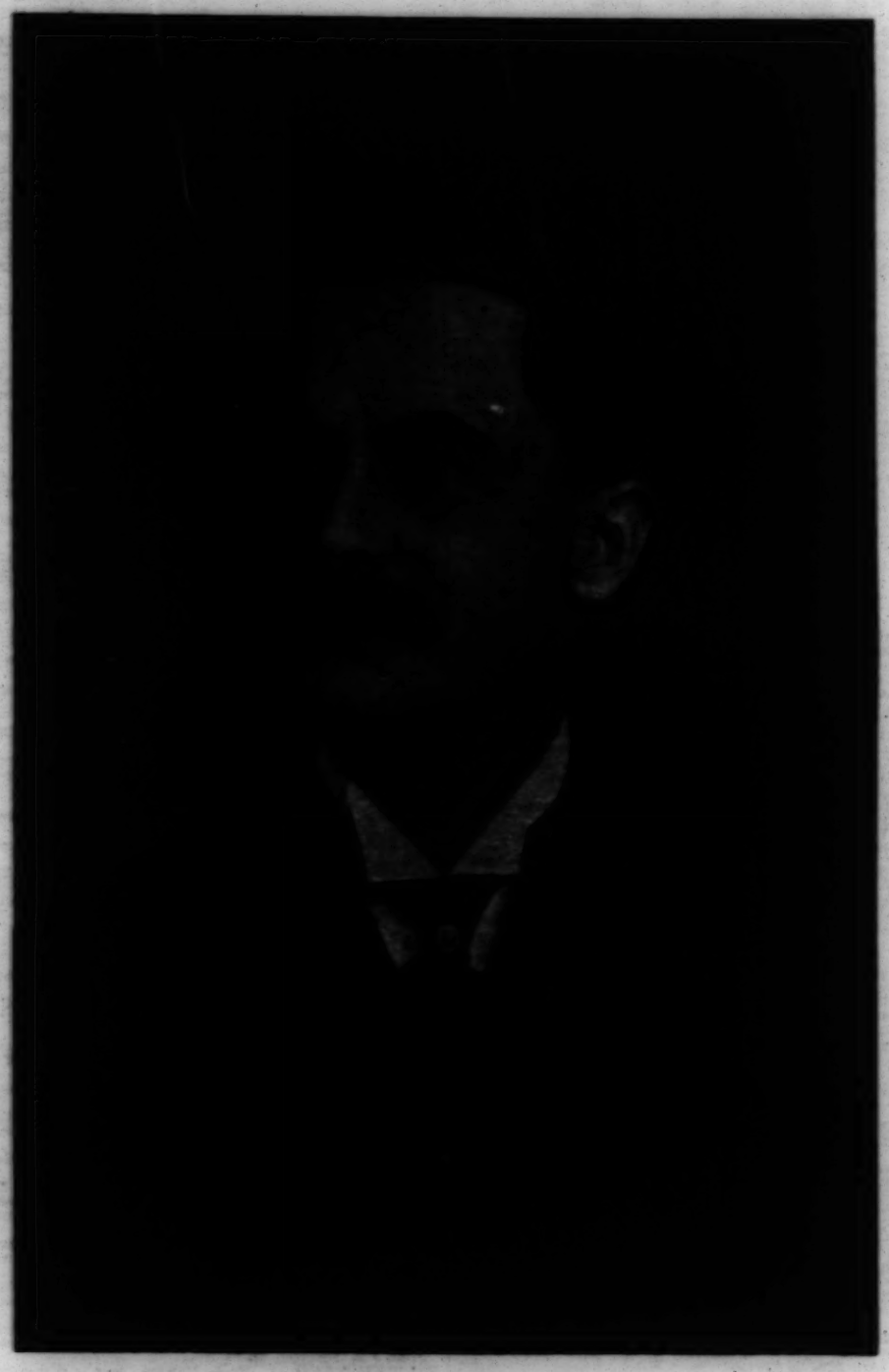
Owing to the fact that Mr. Hall left his family in but ordinary pecuniary circumstances, his friends in the profession have arranged to give a benefit for Mrs. Hall. The performance will take place at the Olympic Theatre, Chicago, on June 1. It will begin at noon and will last until midnight. George Ade has been made treasurer of the fund. Charles E. Kohl has donated the use of the theatre, lights and the services of the attachés of the house. The advertising will be furnished by the local printers. Among the companies that will take part are A Chinese Honeymoon, The Little Princess, King Dodo, When Johnny Comes Marching Home, and The Tenderfoot.

CHARACTERISTIC WIT AND HUMOR.

In his latter years Mr. Hall contributed only to THE MIRROR, and his weekly Chicago letter was to many players on the road the one bit of sunlight in their lives of drudgery. His humorous stories of the players he met and of the cases that came before him in the court were intensely amusing, and while the point of these tales was always of the highest order of wit he wrote in a fashion that could be understood and was thoroughly appreciated by the multitude. From the hundreds of good stories that he sent to THE MIRROR, the following will suffice to show Mr. Hall's exceptional talents as a humorist:

—

A tall, dignified actor was wending his uncertain way toward his hotel yesterday at 2 A. M. when he was accosted by an Irish police-



Courtesy of The Chicago Tribune. WILLIAM T. ("BIFF") HALL.

Born Nov. 9, 1859; died May 16, 1903.

man, who demanded to know where he was going. "Sir, I am going home," he said, in awful tones and with great dignity. "An' where do yez live?" inquired the guardian of the peace. "Do you wish my Winter or my Summer residence?" asked the actor.

—

Gerald Griffin, who was out with The Journalist, has returned to the city, and the twentieth annual convention of the National Woman's Christian Temperance Union is being held here this week.

—

I have a scheme in which I think there is a great deal of money. Next week I shall buy up all of the pasteboard signs used by the World's Fair exhibitors and sell them to dramatic agencies, bar rooms and managers' offices. What do these signs say? Why, "Please do not touch."

—

The other night Manager Will Davis went over to the Haymarket, and when on the stage he missed an employe. "Where's Big Jim?" he asked of the stage doorkeeper. "At the World's Fair," was the reply. "Can't he get enough of the World's Fair in the day time?" asked Will. "Oh, he's working out there all the time now!" said the doorkeeper. "What is he doing?" inquired the manager. "He's a Laplander," was the reply, "and he is all dressed up in furs."

—

At a club entertainment recently I met a clerical friend of mine, a fine old preacher, and he was looking intently at a Punch and Judy show arranged for the amusement of the children. He asked me what it was, and I told him. "Is that a Punch and Judy show?" he asked. "Yes," I replied, "and a good one, too." He looked surprised. "Well, well," he said, "do you know I always thought that a Punch and Judy was a drink!"

—

A well-known theatrical lawyer was in court the other day when some one stole his new Fall hat, and left in its place a battered derby. He was complaining of the theft a few moments later when one of his friends said: "I know, old man, that you always lost your suits in court, but this is the first time I ever heard of your losing your hat."

—

Many "Chicago actors" are playing Santa Claus in the local dry goods stores now. The salary is small but sure, and the furs and beard warm.

—

I noticed in THE MIRROR'S vaudeville notes that Cain and Abel are together again. I suppose their specialty is a club swinging act.

—

An old-time manager, who has been in hard luck of late years, entered a café where a young actor of his acquaintance, just off the road, was preparing to demolish a big breakfast. "Hello, old man," said the actor, "come in and sit down. Had your breakfast yet?" The old-timer gave him a look, and replied: "Oh, yes; two days ago!"

—

When I met M. B. Curtis the other day he said he had never seen me before, and had always pictured me as a big, fat man. That is what every one seems to think of me. I could make lots of money betting on my weight by mail, don't you think?

—

A patron said to the treasurer: "I would like an end seat, first row, orchestra, K 9." And the treasurer indignantly replied: "How dare you call me a dog!"

—

It is very dull here. There has not been a new theatre built in four days.

—

Talk about your soubrette names! I had a bad colored man before me the other day and he answered to the name of Carvin Jackson.

—

An actor who recently played Armand in a Western town looked the house over at his first entrance, and then, turning to Camille, said: "Darling, we are alone." The business done on that trip drove poor Armand to drink, and if he doesn't chop off and take bromide he will soon be paying royalties to Palmer Cox.

—

"Isaac, I hear you vos burned out last Vensday." And Isaac replies: "No, nexd Tuesday."

—

In the police court the other day the clerk astonished me by calling the name of "H. R. Jacobs," and a very small colored boy, charged with disorderly conduct, responded. The same day I met the original Jacobs and told him of the incident. He asked me what I did with the boy, and I told him I was puzzled to know whether to fine him ten, twenty or thirty.

—

A real lady who was before me in the police court the other day listened attentively to the fatherly lecture I gave her, and then said: "Your language is too copious for my doxology." It cost her ten.

MUSIC NOTES.

The third Bach Festival, held in the Moravian Church at Bethlehem, Pa., came to a close on May 17. It contained nine sessions, three afternoon and six evening, and was a complete success. The soloists included Mrs. Mary Hissem de Moss, Mrs. Marie Zimmerman, Rebecca Mackenzie, Lucy Brickenstein, Ellie Stewart, Mrs. W. L. Estes, Mrs. Gertrude May Stein, and Marguerite Hall, John Young, Nicholas Douty, Theodore Van Yorx, Julian Walker, and Herbert Witherspoon.

The May Music Festival held May 13, 14 at Fargo, N. D., under the direction of Mr. Penniman, of the Fargo College, was a rare musical treat and a great credit to the professor and the city. The soloists were: Soprano, Mrs. Lillian French-Read, Chicago; alto, Mrs. Alma Fortune, Minneapolis; tenor, H. Augustus Smith, Chicago; bass, John J. Moncrieff, Winnipeg, and were all that heart could wish.

The Manhattan Glee, Mandolin, and Guitar clubs gave a well attended concert in Carnegie Lyceum May 18.

The convention of the National Federation of Musical Clubs at Rochester during the past week under the auspices of the Tuesday Musical Club, of that city, was attended by delegates from all parts of the country. Several concerts of excellence were given.

Eleanor Kent sailed on May 21 to stay in the leading cities of Germany this Summer.

Some of the latest acquisitions to Herr Conried's operatic forces are Josephine Jacoby, Selma Kronold, Madame Bouton, Marcia Van Dresser, the Misses Heidenbeck, Schaffer, and Harris.

The annual concert of the New York College of Music took place at the college Thursday afternoon.

Mr. and Mrs. William L. Bush, of Chicago, gave a musicale at the Waldorf-Astoria Friday evening. The artists were Julia Reve-King, Kitty Baldwin, W. Paris Chambers, Sylvester Rawlins, Lee Fairchild, Theodore Gordon, Ion Arnold, and Silvia Linden.

Fifty prominent women of the city have elected officers and incorporated the Music Settlement Society. Mrs. Clarence Rice is the President. The object is to musically educate the East Side children.

The United German Singers of Brooklyn on Sunday afternoon gave the first concert of the season at Prospect Park, a chorus of three hundred voices, under the direction of Emil Sagi, participating. The soloists were Joseph Bonnet, tenor, and Mrs. Katherine Noack-Fique. Shannon's Twenty-third Regiment Band assisted in the concert.

Albert Spaulding, the fourteen-year-old son of J. Walter Spaulding, of New York, has received from the Bologna Conservatory of France a diploma as professor of the violin. He is the youngest pupil who has ever obtained such a diploma.

SAID TO THE MIRROR.

G. M. HALL, Boston: "Will you kindly mention that Gertrude Maitland Hall, and not Gertrude Maitland, has been engaged to direct the orchestra on the Madison Square Roof during the Summer?"

JACK HOUPPLER: "Kindly correct the statement of your correspondent at Appleton, Wis., that I would manage the theatre in Hancock, Mich. I am booking and have contracts with theatres in Neenah, Wis.; Sheboygan, Wis., and Gladstone, Mich."

EDGAR ERSKAN ALLEN: "I wish to correct through the columns of THE MIRROR an erroneous statement that appeared in several of Thursday morning's newspapers regarding a wound inflicted upon my leg by Cecil Spooner during the duel scene in My Lady Peggy Goes to Town, in which we participated. I was not wounded, but it is due solely to Miss Spooner's marvelous presence of mind that I escaped unscathed, since she dropped her sword as I was about to fall upon it."

ENGAGEMENTS.

Nora Harrison has been re-engaged for her old and original part of Fun Fun in The Two Little Vagrants, the company to reopen early in August. This is Miss Harrison's fourth successful season in this role.

Charles A. McGrath, for the Summer stock company at Shoedy's Theatre, New Bedford, Mass.

Joseph Kaufman, for the Walter Clark Bellows company, at Denver, Col.

Amanda Wellington, for the Summer, with the McCullum Stock company, at Cape Elizabeth, Me., and for next season with Chauncey Olcott in his new play.

Virginia Logan, to play Caroline Wensley in the La Salle Theatre (Chicago) Summer production of The Voyagers.

Among the engagements made by Edward C. Whitlast week were those of Carrol Daly to play the Prince of Colleva in The Lily and the Prince, and Frederick Donaldson as stage-manager for Katherine Willard in The Power Behind the Throne.

Frank C. Burton, re-engaged by R. J. Carpenter as Dick Hamilton, in A Little Outcast.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern; Heth and Martin, mgrs.): Flint, Mich., May 28, Port Huron 27, Bay City 28, Rochester 30, Wyandotte 31, Chatham, Ont., June 1, Windsor 2, Walkerville 3, Grand Rapids 4, Merrill 6, Wausau 7, Rockford 8.

A BUNCH OF KEYS (Gus Bothner, mgr.): Halifax, N. S., May 25-27, Windsor 28, 29, Yarmouth 30.

A CHILD WIFE: New York city May 25-30.

A FOOL AND HIS MONEY: New York city April 13—indefinite.

A GAMBLER'S DAUGHTER (Eastern; E. L. Cooey, mgr.):—Minneapolis, Minn., May 24-30, Duluth June 1, 2, West Superior, Wis., 4, Hayward 5, Washburn 6, Ashland 8.

A LITTLE OUTCAST (Eastern; Geo. E. Gill and Harry H. Fitzhugh, mgrs.): Baltimore, Md., May 25-30.

A RAGGED HERO (W. J. Fielding, mgr.): Toronto, Ont., May 25-30.

A ROMANCE OF COON HOLLOW (Archibald Allan, mgr.): Philadelphia, Pa., May 25-30, Annapolis, Md., June 1.

A RUFFLED LIFE (S. L. Cooey, mgr.): Washington, D. C., May 25-30.

A WIFE'S SECRET: New York city May 25-30.

A WISE WOMAN: Seattle, Wash., May 31.

ACROSS THE ROCKIES (Heath and Webster, mgrs.): New York city May 25-30.

ADLER, JACOB P. (Geo. H. Brennan, mgr.): New York city May 25—indefinite.

ALLEN, VIOLA: Lynn, Mass., May 31, Manchester, N. H., 27, Worcester, Mass., 28.

BARLOW, PAUL: St. Paul, Minn., May 24-30.

BARNEY AND CATTLE KING (Wallick's; W. H. Cleary, mgr.): Boston, Mass., May 25-30.

BATTIN, ELEANORE (David Belasco, mgr.): New York city Dec. 8—May 30.

BERNHARDT, AMELIA: St. Louis, Mo., May 25-June 6, Kansas City 8-13, St. Joseph 15, Omaha, Neb., 16, 17.

CARTER, MRS. LESLIE (David Belasco, mgr.): St. Paul, Minn., May 25-30, Minneapolis June 1-6.

CHARLES, HARRY CORSON: Portland, Ore., April 13—indefinite.

CHICAGO, THE FOUR (Paul Nihla, mgr.): New York city April 27—indefinite.

CRANE, JOSEPH (Geo. W. Samuels, mgr.): Newport, R. I., May 25, Weldon 27, Stockton, Mass., 28, New Bedford 29, Fall River 30.

DETECTIVE'S HER HONOR (Wm. Wood and Jos. A. Haley, mgrs.): Newark, N. J., May 25-30.

DORE, HENRY R.: New York city May 11—indefinite.

DOWLING, SANFORD: Sheridan, Wyo., May 25, 26, Red Lodge, Mont., 27, 28, Billings 29, Glendive, Mont., 31, Miles City June 1, Forsyth 2, Custer 3, Livingston 4, Bozeman 5, Butte 6, Anaconda 8, Missoula 9, Helena 10, Great Falls 11, Lewistown 12, Harlowton 13, Billings 15, Hardin 16, Red Lodge 17, Bridger 18, Laurel 19, Big Timber 20, Livingston 22, Bozeman 23, Butte 24, Missoula 25, Helena 26, Great Falls 27, Lewistown 29, Harlowton 30, Billings 31.

DUNCAN SISTERS (Gus Hill's): New York city May 25-30.

EDWARDS, DAVID: Chicago, Ill., May 25-30.

EMMETT, CHAUNCEY: Rochester, N. Y., May 27, Geneva 28, Auburn 29, Ithaca 30, Elmira 31, Binghamton June 1, Scranton, Pa., 2, Wilkesbarre 3, Allentown 4, Reading 5, Lancaster 6.

ETHEL BARRYMORE (Charles Frohman, mgr.): Boston, Mass., May 25—indefinite.

EVANS, MARIE: Minneapolis, Minn., May 25-30.

EVANS, MARIE (Gilday and Conners, mgrs.): Detroit, Mich., May 24, Salem 27, Denver, Col., 31-June 6.

EVER NIAGARA FALLS (Garland and Clifford, mgrs.): St. Paul, Minn., May 24-30, Minneapolis, Minn., 31-June 6.

EVERY WOMAN (Edwin Hanley, mgr.): Manitowoc, Wis., May 25, Oshkosh 26, Fond du Lac 27, Racine 28, Kenosha 29, Waukegan 30, Rockford 31, Freeport June 1, Beloit 2, Janesville 3, Madison 4, Fond du Lac 5, Oshkosh 6, Manitowoc 8, Green Bay 9, Kaukauna 10, Appleton 11, Menasha 12, Oshkosh 13, Fond du Lac 15, Watertown 16, Portage 17, Baraboo 18, Reedsburg 19, Wisconsin Dells 20, Tomah 22, Sparta 23, Winona, Minn., 24, La Crosse, Wis., 25, Prairie du Chien 26, Dubuque, Ia., 27, Clinton 29, Rock Island, Ill., 30, Davenport 31, Muscatine June 1, Burlington 2, Keokuk 3, Quincy, Ill., 4, Hannibal, Mo., 5, Alton, Ill., 6.

FAIR AND WARMER: Boston, Mass., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): New York city Dec. 8—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Chicago, Ill., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Cleveland, O., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Toronto, Can., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Buffalo, N. Y., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Rochester, N. Y., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Syracuse, N. Y., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Albany, N. Y., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Utica, N. Y., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Scranton, Pa., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Wilkesbarre, Pa., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Reading, Pa., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Lancaster, Pa., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Harrisburg, Pa., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Baltimore, Md., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Washington, D. C., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Pittsburg, Pa., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Cincinnati, O., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Louisville, Ky., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Indianapolis, Ind., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Chicago, Ill., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Milwaukee, Wis., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Minneapolis, Minn., May 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Duluth, Minn., April 25—indefinite.

FAIRBANKS, DOUGLAS (Chas. Frohman, mgr.): Milwaukee, Wis., May 25

JOHN D. BARRY.

John D. Barry, author of "A Daughter of Thespis," gives promise of becoming a leading authority among writers who deal with the stage in fiction. His new book has been pronounced by a distinguished actress "the best novel of theatrical life ever written." W. D. Howells says that it is "the best, because the truest," story of the stage he has ever read, and another critic has compared it for its insight and for its simplicity of method with the acting of Madame Eleonora Duse. So adroitly has the story been told, it is not until the reader has reached the end that he realizes that it fairly bulges with information regarding the lives of actors in New York and on the road, the securing of engagements, and regarding the way plays are written and produced. In writing this novel Mr. Barry has been accused of having had the assistance of an actor, or of some one closely identified with the theatre; but, as a matter of fact, he has acquired his knowledge from a life-long interest in the stage and in the people connected with it. He was born in Boston about thirty-five years ago, and since graduating from Harvard College he has devoted himself to journalism and literary work, living for the past dozen years in New York, with the exception of one year spent chiefly in Paris, studying the French stage. While in Paris he wrote "Mademoiselle Blanche," the story by which he is best known. As dramatic critic he has been associated for several years with *Harper's Weekly* and *Collier's*. He is a frequent contributor of short stories and verses to the magazines, and he is the author of the article, "The Confessions of a Playwright," which created a sensation a few months ago when it appeared in *Ainslee's*. Mr. Barry also is known to have written several plays, one of which is soon to be produced by a stock company in the West.

THE BROOKLYN STAGE.

The theatrical season is practically at an end, and the Brooklyn amusement seekers are all going seaward, where the many thousand of attractions at Coney Island and the other beach resorts draw the multitudes.

The only legitimate houses left doing business are the Park and the Gayety, where A Romance of Coon Hollow and Harry Bryant's Burlesquers attracted those who still felt the desire for dramatic amusement. The offerings at these two houses this week are the Black Patti Troubadours and Fred Irwin's Burlesquers, respectively. HAROLD HUGH.

THE STOCK COMPANIES.

Charles Hoyt's farce-comedy, A Tin Soldier, was last week's offering at the Bijou Theatre, and goodly audiences attended the performances of the Spooner Stock company. Edna May Spooner appeared as Mrs. Victoria Bridge and Augustus Phillips was seen as Brooklyn Bridge. The rest of the cast was as follows: Robert Hanson as Vilas Canby, Harold Kennedy as Rats, Hal Clarendon as Bob Graves, Ben F. Wilson as Wright Handy, Frank Lindon as Colonel Wood R. Fuller, W. L. West as Colonel I. B. Bouncy, Tom Sheeky as A. Maleman, Harry Hicks as Il Conte de Luna, Olive Grove as Violet Hughes, Jessie McAllister as Carrie Story, Alice Saunders as Mrs. Fulton Ferry, and Harriet Swearingin as Patsy. During the action of the play and between the acts Edna May Spooner, Harold Kennedy, and the Baroness Marie Van Zieber introduced singing and dancing specialties, that were heartily encored. At the end of the second act the entire company appeared in the uniform of the Salvation Army and gave a clever imitation of a street parade of the "Army." This week, On the Wabash.

Mr. Payton offered The Moth and the Flame at his Lee Avenue house last week, with Etta Reed Payton and Kirt Brown in the leading roles of Marian Wolton and Edward Fletcher, respectively. Others giving capable support were: W. A. Mortimer as Douglas Rhodes, George Hoey as Mr. Dawson, Barton Williams as Mr. Wolton, Johnnie Hoey as Johnstone, Irving Williams as Fanshaw, Charles Mason as the Clergyman, Charles McCreary as Howes, Sadie Radcliffe as Mrs. Wolton, Marie Chamore as Mrs. Lorimer, Clara Austin as Ethel, Agnes Marks as Jeanette Gross, Josie Antoinette as Kitty, and Sylvia Hall as Gertrude. The current bill is A Blue Grass Cavalier, a new play by Gertrude Andrews.

Sapho was the week's presentation at the Lyceum, when large audiences attended. Emma Bell was seen to excellent advantage in the role of Fanny Le Grande, working up the more trying scenes with good effect. In the absence of Mr. Holden Edwin B. Phillips played the part of Jean Gaussin. His work was very creditable. Madeline Clark again appeared with the company, scoring a big hit in the part of Little Joseph. The support, which proved very adequate, was made up as follows: Joseph J. de Grasse as Flamant, Henry P. Keen as Caudal, Gus De Vere as Sergeant of Police, Frank Base as Uncle Cesaire, Charles Herbert as Hetema, Madame Neuville as Madame Hetema, Georgia Caine as Aunt Divonne, Jessie West as Alice Dore, Helene Herbert as Francine, Alice Warren as Julie, Cora Septmer as Fifi, John P. Curley as Dechelette, Julia Mackey as Cleo, Charles Johnson as De Potter, Edwin Thompson as the servant of Dechelette, and John Thompson as a concierge. This closed the regular season of the stock company. This week N. S. Wood, supported by the stock company, with the exception of Mr. Holden and Miss Bell, is presenting Orphans of New York. CALDER JOHNSTON.

Valerie Bergere, supported by the stock company, appeared at the Columbia last week as Cigarette in Edward Rimer's dramatization of Under Two Flags. The play was produced under the competent direction of J. Sydney Macy and moved smoothly. Miss Bergere gave a delightfully artistic performance and her admirers, who are numbered by the thousand in Brooklyn, applauded her at every turn. Sydney Toler as Bertie gave excellent support. Robert Elliott, Horace Mitchell, J. Sydney Macy, Blanche Campbell, Lola Morrison, and John Fenton were prominent in a cast that included Lydia Gerard, Elliott Dexter, James Birch, Frank Harrison, Edward Evans, Thomas Watson, William Davis, Ralph Dwight, Robert V. Ferries, William Everett, George Evans, Stanley Warren, and Whitney Nolan. McL.

VAUDEVILLE.

The closing bill of the season was played last week at Hyde and Behman's. Clayton White's latest sketch, Paris, was the headline act, and proved even a greater success than before. It is much improved and is now one better than Dickey. Mr. White played his dual rule capitally. Miss Stuart, although troubled in her singing, made her usual hit, and Miss Taylor also scored. The Watermelon Girls, headed by McMahon and Nevins, were on hand for their second week. They have added a new scene with a railroad train effect, which decidedly improves the act. They were an emphatic hit. Mr. and Mrs. Jimmie Barry had some new material to offer and were recalled repeatedly on their encore work. Their representation of a street car scene was capital and should be enlarged. Bertie Fowler has rapidly forged to the front as a monologist and is now offering more imitations than before and greatly pleases in them. Her baby talk is still the hit of her act and if made more of would be a distinct success. J. C. Nugent offered a new act full of good comedy situations and bright lines. Mr. Nugent displayed considerable talent in the portrayal of his role, and Jessie Charron won recognition in support. Mr. and Mrs. Dan Hiatt pleased in their musical work. Mrs. Hiatt could greatly improve the act by paying more attention to her gowns. Orville and Frank, and Dumitreseu, Van Auken and Vanneress did excellent work in their several styles of acrobatic work.

Last week saw a temporary change of policy at the Orpheum, by the installment of the Orpheum Opera company, under the direction of Milton Aborn, for the Summer. The Bostonians' famous success, The Serenade, was the offering. The original scenery was used and the interpretation of up to date Rose and Hanson somewhat lightened the interest of the audience, but the sparkling bits of comedy on the part of the principals rather made the show all the greater part of both comedy and music. To Dorothy Morton belongs the credit of holding the interest up to its old standard. She enacted the role of Yvonne in a most capable manner, and her voice still holds its strength and pleasing quality. J. E. Hanny scored as Alvarado, and John Dunsmore pleased in the character of Romero. Charles F. Hutchard showed but small capability as the Duke of Santa Cruz, and Hattie Belle Ladd, although she pleased in her singing, failed to come up to the requirements of the role of Dolores. Frank Wesley as Gomez, the tailor, was especially good. Edgar F. Girard, Phil Branson, Joseph W. Smith, and Lana Winters capably filled their respective roles. The chorus was fairly good, but practically without life till the second act. In this and also the last act they showed better spirit and remarkably good training. Despite the hot weather it was an auspicious opening, and Manager Williams has every reason to hope for an eventful season. Mr. Aborn is to be congratulated on the hearty reception and success his efforts have received in keeping before the public desirable operas at popular prices. This week, The Highwayman. GEORGE TERWILLIGER.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Extremely hot weather for this season of the year has done more for the Masonic Temple Roof Theatre than any of the other vaudeville houses. During the past week Camille D'Arville, Hayes and Healy, Scott Brothers, Empire Comedy Four, Alice Raymond, Haulon and Singer, and Morris Cronin Trio comprised the bill. Mabel Ross and Charles Fenton head the talent this week.—The Summer Girls, with many changes among the principals and chorus, are seen in the Trocadero Stock. Alex Carr, Guy Rawson, Vera Hart, Frank Dumont, Ruth Everett, and Dode Walker are prominent. Specialties are given by Zara and Zara, Riley Sisters, Moreland and Fagin, and a new lot of living pictures are shown. Charmion, the aerial performer, will be seen in a trapeze and disrobing act 31-June 6.—At Sam T. Jack's the two burlesques, A Parisian Soiree and The Silly Trial, continue for the second week, with Aileen Vincent, Edna Lewis, Camille Kenyon, Ray Vernon, James Thompson, Ed Morris, and Frank Finney, all of whom are popular. The vaudeville consists of Paulo and Dika, Three Connelly Sisters, Finney and Raymond, Chris Lane, and McKinnon and Reed.—"Sights" has Miss New York, Jr., and Fun on the Twentieth Century Limited for the burlesques, with Robinson and Juniper, Minnie Granville, Marion and Pearl, and Gypsona and Roma in the olio.—Well-known people and many good acts were seen at the continuous houses the past week. Emmett Corrigan and co. in The Man with Green Eyes heads the bill at the Olympic, which includes Nichelle Sisters, Charles Harris, Fredericks Brothers and Burns, Inza McCusker, Mr. and Mrs. Swickard, Winona and Banks Winter, Stanley Brothers, Green and Werner, Kilroy and Britton, Carolyn Young, Acme Trio, Scully and Phelps, the Two Geyers, and Annie Moore.—Robert Hilliard and co. are presenting The Littlest Girl at the Chicago, and Gilhisarette Troupe, Musical Dale, Fay and Clark, Howard and Bland, Weston and Allen, John J. Tierney, Busman and Adelle, Reiff Brothers, George H. Adams Four, Ramza and Arno, Marsh and Sartella, and George Godfrey complete the bill.—The Haymarket in the closing week of the season had Rentto Family, Billy Van, Elizabeth Murray, Wilfred Clarke, Bruno and Russell, Aragon and Aragon, Ramsey Sisters, Louis Falkowski, Josephine Coles, Mr. and Mrs. Waterous, the Brewers, Hunter Brothers, Paddy Murphy, and Clark Sisters.—Coliseum Garden will open Wednesday, May 27, with Brooks and the Chicago Marine Band. E. R. MACKAY.

BOSTON, MASS.—By the end of the week the vaudeville houses will see the open air parks open for the season, and then they will promptly go the way that the regular houses have gone, although not quite so early. Keith's will keep open all Summer, as usual, and this week his programme includes Hubert Devean in studies of high art.; Edith Helena, the soprano; Will H. Cressy and Blanche Dayne, the Kentons, Adamini and Taylor, Eddie Mack, Armstrong and Holly, Ed Foster, Craig and Ardell, the Althea Twins, George Reno and Frank Richards, Press Eldridge, Larkin and Patterson, the Fadettes in a new programme, and the vitagraph.—In the olio at the Palace this week the vaudeville acts are Sam Adams, Frazier and Petersen, Charles and Helen Mack, Minnie Rhinehart, and Belmont and O'Brien. Thomas and Watson are new members of the burlesque co.—The Innocent Beauties at the Lyceum this week present Dot Davenport, Willa and Collins, Hafford and Worth, Cooper and Bailey, and the Majestic Quartette.—Billy B. Van in the burlesque, Patsy Albert, is the leading card at the Howard Athenaeum, which also presents pictures of the Corbett-McGovern fight. A. G. Duncan, the Three Hickmans, Fred Stuber, Carrie Enier and Josette Webb, James Brockman, Johnson and Wells, Marion Sawtelle, Sefton and Deagle, Ryan and Douglass, George and Loretta Epps, the Fennells, Lizzie Clifford, and Morrison and Berwick.—At Austin and Stone's the vaudeville of the week includes the Bletchford Brothers, Signor Montel, Kimetso, May Belmont, Irene Young, Hooper Sisters, Chinane, Vice and Viola, Kennette and Catterson, Brule and Healey, De Francheville, Tuscanoh Sisters, Al. and Mamie Anderson, Deacon Sisters, West and O'Brien, Barrington and Martel, Mabel Leslie, and the Charnen Sisters.—Malden is to have the innovation of a vaudeville season at the Auditorium there, as arrangements have just been completed for shows twice a day under the management of G. D. Campbell, opening 1.—Mrs. E. F. Albee, of New York, wife of the general manager of the Keith circuit, has been in town on a visit to Mrs. B. F. Keith for a few weeks.—A. Paul Keith is still in Europe.

JAY BENTON.

PHILADELPHIA, PA.—Keith's new theatre is this week, 25-30, the main resort of all the visitors flocking to the city to attend the Knights Templars' Conclave. The great novelty is Thurston, the magician, in new and startling acts. McIntyre and Heath, James J. Morton, Trovolo, Pantzer Trio, Parker and his performing dogs, Beatrice Moreland, Brother 8. Martyne, M. P. Littlefield, the Brittons, Al. Lawrence, Sidonia, Juggling Doyle, Myers Sisters, Nugent and Jones, and the new motion pictures.—The Star Theatre closed its season 23. They announce to open in August, but will be outside of the Wheel combination, as their place will be taken by Floyd Lauman of the Trocadero Theatre.—The last week of the season at the Trocadero, 25-30, Reilly and Wood's Show is the attraction, with Pat Reilly, Carina, Mlle. Bert, and the Fina Tona Brothers as the principal cards. The season has been large and profitable.—Manager John G. Jerman, of the Lyceum Theatre, can feel proud of his list of attractions for the season, and the universally crowded houses and satisfactory returns. Attraction for 25-30 is the Oriental Burlesquers, with Belle Gordon, bag puncher; Elsie Le Noire, Bigger and Dresher, and Morgan and Phillips as the favorites. Young Corbett and co. is booked for June 1, and the season will close 13.—This is the last week of the season at the Arch Street Museum, the attractions being Jacobs and Van Lyle, Franklin Sisters, Marguerite Clemens, James H. Cole, Mr and Mrs. S. J. Bowdell, and Ben Turpin.—The plans for the new vaudeville theatre to be erected by J. G. Donahue, northwest corner of Eighth and Vine Streets, are now under serious discussion, with prospects of going through. S. FERNBERGER.

ST. LOUIS, MO.—The Columbia closed its season 16-24 with one of the best bills that has been offered there all year. Milton Royle and co., headliners, offered their old sketch, Captain Impudence, which was well received. Genaro and Bailey, singing and dancing artists; Dooley and Ten Brooke, minstrel comedians; Monroe, Mack and Lawrence in a sketch, How to Get Rid of Your Mother-in-Law, and Leo Kennan with a singing specialty all scored equally with the headliner.—The really excellent vaudeville array presented at Manion's Park 17-23 reaped its own reward, as large crowds were in nightly attendance. Saturday the Woodward and Tiernan Relief Association had charge of the garden for their annual benefit. Ellsworth and Burt, Cooke and Clinton, Baby Land, Rameralda, and Raimund constituted a splendid bill. For 24-30: Roberts, Hayes and Roberts, Mocco, Evans Lloyd and Lillian Waltone, baritone singers, whose act was so favorably received here at one of the vaudeville theatres a few weeks ago.—In Hasbagen's Park Vaudeville Theatre a first-class programme was shown 17-23, comprising one of Boys and Roberts' beautiful illuminated specialties; Manvro, wonderful aerial athlete and contortionist; Nikodemus, in Modern magic, and May and Miles' sketch, Seeing Things. For week 24-30: The Esher Sisters, the great Kastager, Charles Willard, Fred Wilson, Hamilton and Jones, Boys and Roberts, and Rupp and Cusick.—Mlle. Theo's trained horses and dogs created a sensation at Forest Park Highlands week 17-23. Theo's magnificent high school horse is hardly outdone by her three spotted carriage dogs in intelligent training. It was Liberati's last week at Forest Park Highlands, and for his farewell concerts he arranged some excellent programmes. For 24-30 Colonel Hopkins presents one of his old-fashioned vaudeville spreads, which he only knows how to balance. It contains Henry Lee, the impersonator; the Five Haulons, of Haulon's Superba; Rapelli, juggler; Meehan's dogs, Scott Brothers, and Alice Raymond.—West End Heights, the big garden on the dividing line between St. Louis and the county, enjoyed good patronage during its first week of the present season. A splendid bill was presented, the headliners being Conn and Conrad. Others were May Estelle Belmont, Grant and Robinson, Constantine Sisters, and Mouny Mye. Burmese foot jugglers. For 24-30: The Travesty Trio, Warsaw Brothers, the Wilson Trio, Eleanore Butler, the Two Kings, Robinson Sisters, and Randy and Wilson.—Week of 24-30 at the Standard is a treat in the shape of light extravaganza and vaudeville, which is provided by the High Flyers' Burlesquers. This finely equipped co. were seen in two laughable sketches, both of which have the benefit of a smart contingent of pretty chorus girls. Handsome costumes, scenes, and wigs were found full to the brim with bright dialogues, crisp and catchy music. In the olio were Hoey and Lee, Grace Leonard, Williams and Alcon, Hughes and Hamilton, and the Simpsons.

J. A. NORTON.

SAN FRANCISCO, CAL.—Orpheum (John Morrisey, mgr.): To say the week ending 16 was a great one is putting it mildly. Not only was every performance jammed to the full, but full houses turned away at every performance. The event was indeed extraordinary. A good measure of this was due to the initial bow of James J. Corbett, pugilist-actor, as a "home talent" of his experience in the town where he was born and reared. "Sunny Jim," as we dub him, was rather dubious about his talk "taking" among his home folk. But he hadn't been on two minutes before he was set at rest about his talk "taking." The manner of its "taking" was so ovational it took him off his feet. This was at the Sunday matinee. In the evening the hit he made was so emphatic the proscenium was banked with flowers until one couldn't see "Jim." People fairly lost themselves in giving Corbett the welcome he deserved. And all week long there has been nothing but a jam and a push to see and to hear him. The others were Fisher and Carroll, Julie Ring, Clayton Kennedy and Mattie Rooney, Melville and Stetson, Harding and Ah Sid, Mlle. Olive, Emily Lytton and William Gernald in their skittish farcette, He, She and It, and new biograph views. It was a mighty fine bill.—Chutes (Ed Levy, mgr.): California sun shone in crowd bringing fashion week ending 15, and afternoons and evenings this popular resort "played the limit." In the theatre were the following interesting people: Wilson Family; Loretta Family, bar experts; Caston and Harvey, Hayes and Whitehead, Beahan, Mascotte and Beahan, Frank Bowman, Gus Seyfried and F. W. Sheeler riding the cycle maze, and the animatoscope. Outside: Down the flume, the zoo, babies in incubators, and the panorama of the world.

O. J. MITCHELL.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): Despite the heat good business prevailed week 18-23. Zeno, Carl and Zeno were featured. They made a phenomenal hit. Victor Moore and Pearl Hight offered Change Your Act; or, Back to the Woods with great success. Craig and Ardelle are two excellent musicians, and the Gagnoux are clever juggling experts. Others were Jones and Sutton, Mullen and Corelli, Estelle Wordette and co., Jordan and Welch, and the vitagraph. Week 25-30: Rieschone's heroes, Aeolian Four, Fiske and McDonough, Flood Brothers, Sallie Stembler, Hayes and Wynne.—Items: Mr. Poli will begin work on his new Church Street house Sept. 1.—P. Alonzo, the well liked booking agent, sailed 19, to be away three months looking for European novelties.—Louis Pelacci, the popular stage-manager, will work at Savin Rock again this season, opening 30. JANE MARLIN.

CLEVELAND, O.—Colonial (A. F. Marsh, mgr.): The bill week 23-30 is headed by the grand opera trio, Edith Decker, Signor Xanten, and Signor Abramoff, and includes Macart's dogs and monkeys, Alexina, the Salvaggis, Weston and Allen, Faust Trio, composed of Victor Jerome, Lottie Fremont, and Dick Garnella; Carlin and Brown, and Sisters De Van.—Star (Drew and Campbell, mgrs.): Will N. Drew, former treasurer of this house, brings his Tiger Lilies here for a return engagement and also to close their season 25-30.—Bostock's Animal Arena will open for the Summer at Manhattan Beach 23. WILLIAM CRAETON.

NEWARK, N. J.—A list of good performers played Proctor's 16-23 to fair attendance. Those appearing were Madame Bonham, Waterbury Brothers and Fenny, Rae and Dupedetto, Edwards and Rooney, Gebest Sisters, J. Francis Dooley, Lucifleta, Jones and Walton, and the kalatechnascope.—Interesting variety was shown by Fulgora's Stars at Waldmann's 18-23. Fulgora's own work was clever. Others were Rosaire and Hoyt, Hayman and Hayman, Murphy and Willard, Herne, Artie Hall, Terry, Elmer and co., and Lee, Veek and Cross. The benefit of the executive staff of this house will occur 29. Hopkins' Trans-Oceanics 25-30. C. L. NELSON.

BUFFALO, N. Y.—Shea's did the usual capacity business 18-23, with a bill headed by Castellane in his daring Loop the Loop act. Mr. and Mrs. Harry Thorne and Grapewin and Chance have been seen here many times before, but they still continue to draw much laughter. Others were McCoy Sisters, William Cahill, Crawford and Manning, Josephine Gassman, and the La Basque Quartette. Tom Nawn and co., 25.—The Tiger Lilies attracted good audiences at the Lafayette 18-23, as this co. made a very good impression on its previous visit. Engstrom Sisters are the feature. Al. Reeves 25-30. JOSEPH O'CONNOR.

JERSEY CITY, N. J.—Frank's Opera House, Bayonne (Charles Kanter, mgr.): The warm weather has given the business a boom and the house is filled at every performance. Appearing 18-23 were J. K. Emmett, Sparrow, Fitzgibbon, McCoy and Fitzgibbon, Three American Stars, Joe and Nellie Doner, Three Marlones, May Melville, and Fred Watson.—Items: Efforts are being made to give the attaches of the Bon Ton a Sunday night benefit.—J. K. Emmett has a fair act.—Sparrow is a clever and funny juggler. WALTER C. SMITH.

CINCINNATI, O.—The opening bill of the Summer season at Chester Park included Castellat and Hall in the sketch, A Friend from Wall Street; Little and Pritzkow in a comedy singing act; Clemmons and Arthur; Lowman, the juggler, and Barney Ferguson and John Mack.—The High Flyers were at People's 17-23 and did well in spite of adverse weather conditions. H. A. SUTTON.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): Innocent Beauties co. 18-23 to good houses. In the co. are Dot Davenport, Hafford and Worth, Grieve and Cole, Grace Spencer, Alah and Balah, Tom Heffron, Willa and Collins. High Flyers 25-30. HOWARD C. RIPLEY.

TORONTO, CAN.—The Star (F. W. Stair, mgr.): Week 18-23 Fred Irwin's New Majestics drew large houses and pleased immensely. In Gay Paris 25-30. STANLEY McKROWN BROWN.

DETROIT, MICH.—Avenue: Manager Lamkin week 18-23 has a pleasing bill. Edith Decker, W. Xantin, and Signore Abramhoff, in the prison scene from Faust, scored heavily. Klein, Ott Brothers and Nicherson, Macart's dogs and monkeys, Carlin and Brown, Alexina, Faust Trio, Sisters De Van, Harry B. Lestin, and the vitagraph are also here.—Temple: Manager Moore week 18-23 has a tempting bill, headed by the Russell Brothers in A Romance of New Jersey. Taking a Tonic by Sager Midgley and Gertie Carlisle was well received. Others were Culver's Topsy Turvy (second week), Esther Fee, Columbian Trio, Four Rianos, Burton and Brooks, the Chamberlins, insane experts, and the biograph.

LONDON, ONT.—The season at Springbank Park Auditorium will open 25 with Kitty Wolfe, the Dancing Dawsons, Milo Vagge, Besnah and Miller, Thiefield and Wicke, Harry Sharp, and Leslie and Curdy.—The Auditorium will be under the management of the London Street Railway Co., as before, with Charles E. A. Carr (manager of the co.) as manager; Charles E. Tolmie, treasurer; Sam Loughrey, stage-manager, and Fred L. Evans and his orchestra. The stage has been covered in and the roof extended over the orchestra. Special scenery has been secured and other improvements made. Indications point to a most successful season.

FALL RIVER, MASS.—Rich's (A. E. Rich, mgr.): High Rollers 21-23.—Casto (Al. Haynes, mgr.): The closing week of the season 11-16 was a continuation of Sam Lockhart's elephants as topliners. The bill included Ferrar, Cole and co., the Bartells, John "Chinese" Leach, Fox and Summers, Conwell and Swan, the McAvoys, and clever Jennie Homer. The season closed 16 and has been satisfactory.—Items: Manager Haynes and Julia Redmund will play the parks this Summer.—George Albert Haley, the genial treasurer of the Casto, resigned at the close and we were all sorry to have him go.—Rich's closed 23.

LANCASTER, PA.—Woolworth Roof-Garden (John R. Peoples, prop. and mgr.): Week 18-23 opened with two packed houses. The following appeared: Sherman and De Forrest, Louise Dresser, the Salvaggis, Jack Norworth, Hedrix and Prescott, Zimmer, and Mack and Elliott. 25-30: Colby and Way, Jess Dandy, De Biere and co., Gavin and Platt, Anna Caldwell, Two Roses.—Items: W. E. Bruce has been engaged as door-keeper at the Garden.—Leon Yackly visited his home here May 18-23.—F. W. Woolworth, owner of the Woolworth Building, was here 11-16.

PEORIA, ILL.—Weast's (P. A. Weast, prop.): Week 18: Bentham and Freeman, the Vinards, Curtis Sisters, Louise Goudy, H. W. Tennant, and J. De Noyes; excellent bill and attendance tip top.—Jacob's (A. F. Jacobs, prop.): Week 18: The Magic Branch; attendance and performance good.—Item: The Main Street Theatre will be closed during the Summer. Manager Nash will conduct Prospect Heights Park in its stead, commencing 25, and the same high grade vaudeville will be maintained.

NEW ORLEANS, LA.—West End (J. J. Corcoran, mgr.): Big Crowds continue at this resort, where Veasey's Concert Band and several good vaudeville features are to be seen. The Grierson Sisters are clever, and Aronson and Ashton give a good account of themselves. The vitagraph is a popular feature. Tremendous crows 17-22. Grierson Sisters, Saona, and the vitagraph are popular.

PITTSBURG, PA.—Avenue (Harry Davis, mgr.): Business was good 18-23. Tom Nawn and co., Haines and Vidocq, O'Brien and Havel, Marvelous Merrills, Grant and Grant, C. H. Uuthon, Pete Baker, Ford Sisters, Raymond Musical Trio, Shattuck and Bernard, Caroline Young, Pelot, cinematograph.—Academy (Harry Williams, mgr.): Week 18-23 Bob Manchester's Cracker Jacks.

LOS ANGELES, CAL.—Orpheum: The bill week 11 was not a very good one. Of the newcomers Libby and Trayer headed the list in The Debutante. Imbro Fox and co. in feats of magic pleased well. Keller and Bartonetto do a singing act. The Montrose Family do acrobatic work. Holdovers were William Friend and co., Snyder and Buckley, Ross and Fenton, Arthur Deming.

KANSAS CITY, MO.—The Orpheum closed its season 17 with a grand amateur carnival that drew packed houses for both afternoon and evening performances. Preceding the amateur bill were several professional turns that were well received. The management state that the past season has been one of the best in their history, that the house will reopen as usual in September.

DELAWARE, O.—Stratford Park (C. C. Doughty and A. C. Hatch, mgrs.): Opened 17 to large and enthusiastic crowds. The following bill was given and well received: Von Kamp, Viola Napp, Buckeye Trio, Hester Fairman, Professor Fink, and Charles Sharp. The band is under the direction of Professor Henry Delong.

VICTORIA, B. C.—Edison Theatre: Good business during week 11-16. The Three Willards, Professor Fox, Harry Davidson, and moving pictures.—The Savoy: This popular house has reopened and is doing good business.—Orpheum: Mr. Lando, Mr. Hodder, Will Fox, and moving pictures.

ST. PAUL, MINN.—Star (Miller and Wilde, lessees; M. H. Singer, mgr.): City Club Burlesquers 10-16 to good houses. Lane Sisters, Ella Gilbert, Jack Reed, Rose Carlin, Hawthorne and Burt, Grove and Green, and the Brothers Damm scored. Trocadero Burlesquers drew good patronage 17-23.

SANDUSKY, O.—Cedar Point (George A. Boechling, mgr.): Sandusky Lodge, B. P. O. E., No. 293, opened this popular resort 31 with a minstrel performance. Many improvements have been made during the past Winter to accommodate the vast crowds that visit the "Coney Island of the West."

NEW BEDFORD, MASS.—Shoudy's (Theodore Bayliss, res. mgr.): Week 11-16: J. Royer West and Ida Van Siclen, Tanner and Gilbert, Evelyn Foxset, Howard and Burke, Bernard Williams, Frey and Fields, and the vitagraph. Usual big business.

MILFORD, MASS.—Bob (S. B. Stiffer, mgr.): Week 11: Edna Buckley, Hall and Parsons, Frances Hoyt. Season closes 16.—Item: Manager Stiffer and wife will spend their vacation at their cottage, Rockaway Beach, N. Y.

WATERBURY, CONN.—Jacques Geau Jacques, mgr.): Ten Icbi and his troupe, Keno, Welch and Melrose, Craig and Ardell, Fiske and McDonough, Farry B. Lester, and Estelle Wordette and co. are pleasing large audiences 11-16.

LOUISVILLE, KY.—The season at the New Buckingham closes with the High Flyers week 16. In the co. are Grace Leonard, Hughes and Hathaway, Williams and Alcon, the Simpsons, and Hoey and Lee.

COLUMBUS, GA.—Wildwood Park (C. P. Springer and F. V. Peterson, mgrs.): Week 11-17 to poor business (on account inclemency of weather) Frank Lappo, Leah Russell, Harry Wise, Browning Sisters, and Laverine and May. Robson Theatre co. 18-23.

MANSFIELD, O.—Lake Park Casino (S. E. Shelly, mgr.): Keystone Dramatic co. 9-11; large business; presenting For Home and Honor, East Lynne, and The Senator's Daughter.—Item: Engagement of this co. is for one month.

FORT WAYNE, IND.—Robison Park (George H. Fisher, mgr.): Week commencing 24, two performances daily. Martinuitte and Grossi, Anna Whitney, Carson and Willard, Gordon and Crouse, Richards and Preston

OKLAHOMA CITY, OKLA.—Delmar Garden (Marie and Sinopoulo, mgrs.): Opened for the season 17, with Baby Land, Cook and Clinton, Raymond and Wark, William French and co., Arthur Deming, and George K. Spor; good attractions and business.

MINNEAPOLIS, MINN.—The Trocadero Burlesquers gave a strong bill at the Dewey 10-16 to fair business. The High Flyers gave a very good performance 17-23 to excellent business.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, mgr.): Closed for season. Will open about Sept. 1 in new theatre now building, to be called the Garrick.

BETHLEHEM, PA.—Rittersville Park opens 30; concert by Allentown Band.—Dorney Park 25-30: Bryant and Saville's Minstrels.

MADISON, WIS.—Fiom's (Fred Fiom, mgr.): Week 18: Rossi Brothers, Kennison Sisters, the Le Moynes, and De Lacy Children.

BLUEFIELD, W. VA.—Ratcliffe Comedy co., 8, 9, under canvas, to large crowds, performances fair.

AL. G. FIELD IN TOWN.

Al. G. Field and family are in the city, quartered at the Marlborough Hotel. Mr. Field will take in all the Summer resorts in the East and a trip up the St. Lawrence, through the Thousand Islands, before returning West. Everett will arrive from Europe early in July with the Parrento Family of eight persons. Percy Leigh and Vallet. These people have been especially engaged as features with the Al. G. Field Minstrels for the coming season. Mr. Field returns to this city to meet the Parrento Family when they arrive in America. The Parrentos do an acrobatic specialty and statuary groupings entitled "The Sculptor's Dream." Leigh is the billiard expert hand stand balancer, etc. Everett writes Mr. Field that Leigh's act is a positive novelty and the only one of the kind.

THE NEWMAN ART COMPANY.

The Newman Art Manufacturing Company makes a specialty of manufacturing theatrical picture frames and is one of the largest and best equipped concerns in the United States. Having all the necessary machinery for the complete turning out of any style of frame, it is not dependent upon other houses for stock, and is able to furnish its customers with original ideas that cannot be obtained elsewhere. This firm has secured the services of J. L. Rogers, who will have full charge of the theatrical end of their business.

THE ELKS.

At a meeting of Schuylerville Lodge, held May 11, Past Exalted Ruler Charles E. Benedict was presented with a gold life membership card, of beautiful design, the presentation speech being made by Past Exalted Ruler Daniel Mayhue, Jr. Owing to the resignation of Loyal Knight B. Cleveland as Lecturing Knight James W. Vedder was advanced one chair and George C. Mion elected to the office of Lecturing Knight. Following the initiation of five members a pleasant social session was held.

The new home of the Elks of Hartford, Conn., was dedicated on the evening of May 6, in the presence of a large throng of local and visiting members. The exercises were in charge of District Deputy Chamberlain, and the address was made by Arthur [illegible] Moreland, of New York. A banquet and post prandial songs, speeches and recitations followed the dedication.

Frederick Warde, who closed his season with Louis James on May 16 in Orange, N. J., in Shakespeare's The Tempest, assisted in the dedication of the new Elks' Home for the Aged and Infirm Elks of America, at Bedford City, Va., on Friday. Mr. Warde delivered an address on "The Drama."

The Elks of Madison, Ind., have purchased a lot 60 x 60, next to City Hall and across the street from the United States Custom House and Post Office, and will build a lodge in the near future.

FAIRS AND CARNIVALS.

The Minneapolis Fair and Carnival Association is preparing an elaborate programme for the June fair and carnival, June 1-13. Manager George Zalzer is personally supervising the details. Among the attractions engaged are the Dunbar Fete, the Dacosta Family, Lilljens, the Female Fire Diver, the Carl Damson Acrobats, Mlle. Rose-Edith and her ballet, Davenport, wire walker, and Irwin and Arno. The prize band concert for bands outside of the Twin Cities will be a prominent feature.

The Redmen's Carnival, at Emporia, Kan., May 4-9, was not successful on account of rain. Patterson's Carnival Company furnished entertainments.

The Urbana, O., Street Carnival, under management of A. J. Gorman, was held May 19-24. The attractions consisted of Mlle. Christine, Lawson's Cotton Den, A Trip to the Moon, Beno, the Snake King; Aztec Children, Old Plantation Jubilee Singers, Captain Borcho's Deep Sea Diving Exhibition, Lamar, electric dancer; Maud Emery, toe dancer, and Jennings and Jewell, comedians.

The Merchants' Spring Festival at Joplin, Mo., will open May 25-30. The Gaskell Mundy Co. will furnish the principal attractions of the event.

MATTERS OF FACT.

Adair, Gregg and Adair have secured from Dorey and Wolford the sole rights to produce The Belle of Richmond, Gettysburg, and Nevada, in the following territory during the season 1903-04: West Virginia, Indiana, Pennsylvania, Ohio, and Maryland, opening in Grafton, W. Va., Sept. 3.

Mary Bankson, who will be at liberty on June 1, while appearing recently in stock at Newark, N. J., performed the feat of mastering four character roles in as many days.

Madame Eugenie Pappenheim has received so many requests from professionals who wish to take Summer courses of study that she has been persuaded to extend her season longer than usual, and to remain in the city during August.

TELEGRAPHIC NEWS

CHICAGO.

Current Offerings—Weber and Fields' Great Success—Gossip of the Theatres.

(Special to The Mirror.)

CHICAGO, May 25.

We have two novelties this week in Robert Russell at the Great Northern and Millie James in The Little Princess at Powers'.

Robert Russell opened yesterday to the usual Sunday business of the Northern, and the Irish drama of the days of 1800 seemed to please.

To-night the opening of The Little Princess at Powers' reminds one of the first Chicago engagement of Little Lord Fauntleroy. Millie James and the children who appear with her in the interpretation of the trials of Sara Crewe go direct to the hearts of the audience.

A Chinese Honeymoon, now in its second week, has settled down to a run at the Illinois. The individual successes are those of Thomas G. Shearbrooke, who gives us "Mr. Dooley" as it has never been done here before, and who makes a hit in his new song, "There is a Street in Heaven Called Broadway," and Katie Barry as Fi Fi, whose Cockney dialect is delighting.

When Johnny Comes Marching Home, with its war atmosphere, handsome staging and quaint costumes of our grandmothers' time, has caught the public fancy, and McVicker's Theatre is crowded all the time. An appropriate souvenir for Decoration Day is an embellished copy of "My Own United States."

The success of Weber and Fields' All Star Stock company at the Grand Opera House is even greater than that of last year, when this organization broke all records in point of receipts. Immense audiences of the fashionable set prove the appreciation of the mirth and music in Twirly Whirly, which continues for the second and final week of the engagement. The Big Little Princess replaces The Stickiness of Getting In the second part of the bill. Aside from Weber and Fields, the cast includes Lillian Russell, William Collier, Peter F. Dailey, Fay Templeton, Louise Allen, Charles A. Bigelow, and John T. Kelly.

This week closes the season at the Grand, the house remaining dark until about June 15, when Fred R. Hamlin and Julian Mitchell will produce the new musical extravaganza by Glen MacDonough and Victor Herbert, entitled Babes in Toyland, a version of Babes in the Wood. William Norris and Amy Richard will be the Babes.

The Tenderfoot, now in its seventh week, continues to gain in popular favor at the Dearborn. Additions now business that helps the comedy has been added and the performances now run smoothly.

King Dodo goes merrily on and finds its quota of admirers at the Studebaker. The engagement will end June 6.

York State Folks reached the end of its engagement of four weeks at the Great Northern Saturday night. The rural drama proved so delightful and legitimate a success that extra matinees were necessary to accommodate the crowds. Tuesday night was "Shriners' Night," and a large delegation of the Masonic fraternity attended.

The Voyagers at the La Salle is in its third week. The introduction of new dialogue; a topical song, "Satisfied with Life," by Dave Lewis, and the clever dancing of Mayme Gehrue, combined with improvement in ensemble work, make The Voyagers go decidedly better. Essentially this is the best effort of the La Salle, and Miss Cohen's music is tuneful.

Grace Reals scored another success last week at the Hush Temple of Music, where she appeared in the title-role of Nell Gwynne. This week The Merchant of Venice is the bill. Miss Reals is the Portia and Mr. Sullivan the Shylock.

This week's bill at the Thirty-first Street Theatre is Lost in Siberia, following the Chautauqua Case. A popular-priced presentation of Du Barry with Amelia Summerland in the name part is announced for week of May 31.

The Americans adieu society drama this week in A Lost Wife. Next week the last offering of the American's very successful season will be A Wanderer's Redemption.

The Alabamians has sensational melodrama in The Bandit Kings in Missouri, and The Buffalo Mystery, founded on the Burdick sensation, is at the Academy, closing the season.

Two Pennies to Buy opened at the Criterion yesterday for a week's engagement. Her Only Sin will follow June 7-13, being the first production of Mr. Carter's latest play.

Stanley Bateman is at the Bijou and plays the entire Sunday night (31), closing the season for both house and company.

H. J. Carpenter's For Her Sake is the offering at the Columbus. Reaping the Harvest comes after and will close the season of the house.

Mary Shaw will present Ghosts at McVicker's Theatre for two special matinees week of June 1. Miss Shaw's success with the Ibsen play May 7 and 8 at this theatre was gratifying both from a pecuniary and an artistic point of view.

New Theatres for Chicago are talked of continually and some of the plans bid fair to materialize. Student Brothers announce that they will have two: the Dearborn, remodeled and renamed the New Garrick, to open in October, and the Marquette, located on the site of the Open Board of Trade, at Clark and Van Buren streets. The last has been mentioned before, but was only definitely arranged for last week. It will be operated as a popular-price house.

Work was commenced last week at Ohio and Milwaukee avenues on what is to be known as the Savoy, a new house to be devoted to stock and managed by Felix Dumas. The opening will take place Sept. 7.

Henry Bacher and the Parthenon company, who have operated the Dearborn for the past five years, may decide to build shortly. A location in Randolph street near Dearborn and also one in Monroe street are mentioned.

Rumors of a change of management at the La Salle are heard, which the present lessees neither affirm nor deny. Tom Williamson, the California millionaire, is reported as anxious to acquire the property.

Felix Dumas and Frank M. Witmark are attending to the details of a benefit to take place at McVicker's Thursday in the cause of the Russian Jews.

R. R. MACKAY.

BOSTON.

Changes of Bills—Summer Amusements—Boston's Chat.

(Special to The Mirror.)

BOSTON, May 25.

There is one less house to divide interest in early Summer theatricals, and three more will fall into line after this week.

Of the changes in bill in town to-night the most important is made at the Boston, where Will J. Block's Opera company opened with the most imposing production that The Defender has ever had in this city. It was a daring thing to take a piece that had already run out two long engagements in Boston, but Mr. Block evidently knew what he was about, judging by the enthusiasm of the opening night. The cast is the strongest that the piece has ever had, the chief honors falling to Dan McAvoy and Lizzie B. Raymond. There was a guessing contest as to who would play Millie, and the identity of Margaret McKinney was concealed for a long time. Others in the cast are Mayme Kelso, Edna Floyd, Will Armstrong, Frank Rushworth, Harry Watson, Ben Grinnell, and Gordon Tompkins.

The Majestic also made a change of bill to-night and brought in York State Folks, which was capitally presented with Ray L. Royce in the leading character. It was unfortunate that this production came so late in the year, for at the height of the season it would play to a long season and capacity business. I am afraid that it is too late in the year for the rural drama, even if it is, like this, one of the best ones that has been seen in Boston in a long time. The cast is admirable in every respect, and the staging is about the last of anything that the Majestic has yet shown.

This week ends the regular season of the Boston Museum, and after the special performance a week from to-night the most famous playhouse in all New England will be torn down. The bill for the last week is Mrs. Bumpy Rodman, in which Margaret Anglin is featured and takes the chief honors with her original character. The white days of young women in days flown away from the Bumpy company without having left P. P. C. cards, for there was trouble about this revival. Mr. Robinson did not want to play it, although it was one of his best parts. Rumor has it that his objection was to appearing as an elderly man so short a time before his starring as a young party. However, Guy Standing came on and played the part with expert effectiveness.

Rumor has it that Mr. Robinson supported for substantial all last week, and that the end of the matter is not reached by any means.

At the time when the Museum is to pass its and the never stock company at the Castle Square, which is almost a drill to that famous old down town, has made an interesting revival. Uncle Aaron the Ben was probably the greatest melodrama hit that the Museum made in its last years, and it enjoyed several long runs. The production to-night might very well compare with the earlier one, and the leading parts were all well played. The next revival will be The Way of the World.

The Commodore is the play of the week at the Bowdoin Square and marks a return to nautical melodrama after a short stay with the standard drama. In the cast are Burt Lytell, Charlotte Hunt, and all the stock company.

Next Lyons will be revived to follow.

The Grand Opera House winds up its exceedingly successful season with one of its most popular attractions returned for the week. Happy Hooligan, with Ben Jerry in the title-role, has always played to banner business here, and from the indication of the opening night the season of the house will close in a most triumphant fashion.

This is also the last week of the regular dramatic season at Music Hall, although Carl Hagenbeck's trained animals will come in for a special engagement of three weeks or so. The offering to-night was The Bandit King, in which John J. Farrell made an effective hero in the character originally played by James W. Wallack.

A Chinese Honeymoon began on at the Colonial with no further changes in the cast; indeed none are necessary. There was a decided sensation one morning last week when the Globe came out with the exclusive news that Toby Claude, who had scored the chief hit in the production, had brought suit against her husband, W. P. Carleton. Rumor has it that wedding bells may ring again and that the happy man will be a prominent millionaire from Baltimore who has never been far away since A Chinese Honeymoon played in that city.

Peggy from Paris keeps on playing to capacity business at the Tremont, and one does not have to be much of a theatrical prophet to guess that Henry W. Savage's newest production would run on to large business all Summer. Just as The Prince of Pilsen did a year ago. R. J. Connelly, who has made good in a most emphatic manner in one of the leading characters, was the guest of honor at the dinner of the Newspaper Club last week. Many others of the company are receiving attentions from Boston friends.

Ever since Stair and Wilbur obtained control of Music Hall there have been rumors that they might keep the house only this season, after which it would return to its policy of vaudeville. These rumors were all settled last week when the firm renewed its lease for a term of years. Work is being pushed forward on the Washington Street entrance, so that it will be in a better position when another regular season comes around. That will give Stair and Wilbur three houses—the Majestic, Music Hall, and Hub, the latter taking the popular-priced melodramas.

Margaret Anglin's trip to England will be a brief one, for she will return to go to San Francisco with Henry Miller, playing there in The Taming of Helen as well as in revivals of Camille, The Lady of Lyons, and other plays. She will sail on the Saxonia immediately after the farewell performances at the Museum.

John Craig is closing his successful tour on the New England circuit this week. It has been so well received that Manager George W. Sammis has already arranged for another tour next Spring, following Mr. Craig's season as leading man with Mary Mannering.

The Hollis will reopen for the three performances of the all-star cast of Romeo and Juliet, June 5 and 6.

Emanuel Lyons, an actor from New York but born in England, was married a few days ago at Brookline to Miss Ethel Goffe Lennon.

Eugene Cowles made a brief visit in Boston last week. He was on his way to Vermont after a concert trip which had extended to the Pacific Coast.

Charles MacGeachy is writing a series of exceedingly picturesque valedictories for the programmes at the Museum. They have a high literary standard and are being received with great interest.

H. Price Webber and his Boston Comedy company will close an uniformly good season of forty-one weeks at Millinocket, Me., June 4. He will come to Boston in June and open his next season in the lower part of New Brunswick.

Herbert Kelcey and Effie Shannon have been splendidly received at the Boston in Sherlock Holmes, and last week they closed their season, which has involved the travel of 24,287 miles. Mr. Kelcey's Sherlock is by no means a copy of Mr. Gillette's interpretation, but is an excellent and effective study decidedly his own. He has been capitally received, and it is the universal verdict that Miss Shannon's heroine is better than any ever seen in Boston.

Harvard and Wellesley will have interesting al fresco performances, under the direction of Ben Greet early next Month at Harvard. The grounds behind one of the halls will be inclosed, and he will present there As You Like It and The Comedy of Errors on alternate days. Out at Wellesley Everyman and The Red Hedgehard will be the two plays.

The preparations for the coming of the Barnum-Bailey Circus are going on apace, and meantime the veto message on the Ringling Brothers' license remains on the table in the Board of Aldermen so that there seems no possibility of that circus getting in ahead as it had planned to do.

It is quite possible that the Dorothea Dix Hall may be taken under the direction of the Boston Chapter of the Actors' Church Alliance.

John B. Schoeffel, of the Tremont, has just leased for a term of years a fine Queen Anne house with extensive grounds on Harvard Street, Brookline.

Sydney Booth has closed his season, and will be at Manchester-by-the-Sea for the Summer with his mother, Agnes Booth Schoeffel.

JAY BENTON.

PHILADELPHIA.

Theatre Closings—Gossip of Quaker Town—Openings of the Parks.

(Special to The Mirror.)

PHILADELPHIA, May 25.

The Chestnut Street Opera House, Auditorium, Grand Opera House, National and the Star Theatre closed their season May 23, which leaves only Keith's New Theatre and the Walnut open of all the downtown playhouses. The dramatic stock companies will continue for a fortnight, and by June 15 everything will be closed except Keith's vaudeville theatre.

This is the eighth week of The Knickerbocker Girl at the Walnut Street Theatre, to about paying expenses, and the company is kept together awaiting the season to open at the seaside resorts.

Professor Keller's engagement at the Park Theatre will terminate May 30, instead of June 13, as originally intended, making altogether six weeks. The Strollers will open June 1 for a two weeks' engagement, with George C. Boniface, Dorothy Hunting, Nell McNeil, Caroline Hamlin, Harry G. Wilson, May Boutton, Anna McKnabb, David Torrence, Lawrence Hanley, Hayden Coffin, Wm. Wolf, Otis Harlan, Lydia Dickey, Violet Heming, Virginia Earle, Edwin Stevens, Phyllis Rankin, Charles B. Fitz, Walter Jones, Donald Archer, William L. Shaw, J. Rolfe, and a large chorus. The will be followed by Miss Bob Waltz for a Summer run. The company is now being formed.

For the last week of the season at the Keystone Miss Stella Fleming is appearing in The Two Orphans. The management claims that this is the most successful season for the past twelve years.

This is the final week at the People's Theatre, where A Romance of Coon Hollow is the offering. Robert McWade, with his own version of Rip Van Winkle, supported by the stock company of the Grand Avenue Theatre, opened to good business to-night and appears to be sure of a profitable week. Valeska Suratt as Peg Woffington in Masks and Faces will appear June 1, this being the final week of the season.

The Fourteenth Theatre Stock company present Private John Allen this week, being its first production in this city. On account of the illness of Lewis Leon Hall, the title-role is filled by George Barbier, the leading man from the Grand Avenue Stock company. Florence Roberts and a strong cast give a fine performance. The week of June 1 will close the successful season, with George Learock in The Girl of My Heart and Rosedale, each play to run three nights.

The Bijou Theatre Stock company are making a record for excellent productions at popular prices, that surprises the large army of amusement seekers. My Friend from India, with a fine cast, is the attraction for this week.

This is the last week of the season of the Carrie Radcliffe Stock company at the Columbia Theatre. In Honor Bound and A Child of the Regiment is the bill. Arthur Maitland and Carrie Radcliffe appear in the leading roles. The season has been profitable.

The two prominent events this week in the Quaker City are the opening of the Annual Horse Show at Wissahickon Heights and the Knights Templars' Conclave. Both are attracting many thousand visitors.

Mrs. Robert Curtis Brown, known as Jane Peyton, was married in this city May 22, to Arthur Cyril Gordon Weld, musical director of the Casino, New York city.

The Empire Carnival and Circus is in its second and last week at Broad and Jackson streets, and is playing to large patronage.

George B. Wolfe, formerly of Keith's Bijou Theatre, has leased Wood-Lynne Park, Camden, N. J., and will open it May 30, with Sousa's Band and refined vaudeville entertainment.

The various parks are already bidding for popular patronage. Chestnut Hill Park, with the Boston Band, opened May 23. Washington Park, with the Royal Imperial Band, May 25. Willow Grove, with Creatore's Italian Band, will open May 30.

The old Walnut Street Theatre will be improved during the Summer. The front is to be changed, a balcony on the cantilever plan will be erected, there will be new seating arrangements and the stage will be brought up to date. To tell the truth, it needs it very badly. The capitalists interested in the enterprise are Frank Howe, Jr., Boston S. Dunn and Charles Bliss.

The Courted Metropolitan Opera company have concluded arrangements with the subscribers to present a season of fourteen performances at the Academy of Music, commencing Dec. 29 and to continue weekly until March 1.

S. FRANKENBURG.

ST. LOUIS.

The Summer Amusements—Gossip from the Exposition City.

(Special to The Mirror.)

St. Louis, May 25.

The season at the Olympic will close with the two weeks' engagement of Amelia Bingham, which opened last night, in The Climbers: this will be the bill for the first week. The second week Miss Bingham will offer The Frisky Mrs. Johnson and A Modern Magdalen. Wilton Lackaye, Ferdinand Gottschalk, Madge Carr Cook, and all the other supporting company, with the exception of Henry E. Dixey, are still giving Miss Bingham excellent assistance.

The State Bankers' Association, which was in session here last week, bought five hundred seats for the Thursday night performance of The Little Princess at the Olympic, and the financiers seemed to enjoy little Miss James and her little play, which closed Saturday night after two prosperous weeks.

Couturier's Band is becoming decidedly popular with the patrons of Delmar Garden, and, despite the fact that band concerts have been a bit overdone in St. Louis for the past few months, the attendance at the Couturier concerts, afternoon and evening, is decidedly satisfactory. The management has decided upon Friday night as request night, when all requests will be met. The band concerts will remain as the feature for this week.

The management of Delmar is busy arranging the preliminaries and making the scenery for the opening of the Weber and Fields' engagement on May 31. The opening production by one of the three companies will be Pousse Café.

Eclipse Park did well last week with The Twin Brothers. This week the stock company will put on Beneath the Red Cross, a new melodrama written by Hiram W. Hayes, dramatic editor of the Post-Dispatch. The play was written especially for Louise Dunbar, the leading woman of the stock company.

For May 26, opening night, the new Suburban Park management has planned an elaborate programme, and the same elaborateness of expenditure will hold good during the season. Inzer' Band of fifty-five men will render a series of the best programmes. The death-defying Diavolo will take his bicycle ride down, over and around the loop, the illuminated fountain will splash around women who will pose as statesque plastiques, and the new scenic railway will carry thousands in a bewildering dash.

Fannie Frankel, the soprano of the team of Frankel and Melbourn, has returned to vaudeville, and is playing the Summer Parks. Miss Frankel will return to St. Louis for an engagement at West End Heights week of June 28.

Director Innes has announced the appointment of C. W. Waddell, late of Kansas City, as the superintendent of Suburban Park. Mr. Waddell, who is an experienced park and amusement garden manager, will be Mr. Innes' representative in matters of detail at the big Summer resort on the Suburban line, taking immediate charge. Mr. Waddell has been for years connected with Fairmount and Forest parks and was a trusted confidential man of President Bernard Corrigan, of the street railways which control these amusement places.

M. Albert Bare, the manager of the proposed reproduction of ancient and modern Paris, which will be a feature of the Louisiana Purchase Exposition, has made a discovery in St. Louis. The discovery is Señorita Mercedes Ballestero, known in her native country as La Bella Mercedes. The young woman, who is hardly out of her teens, left her native city of Malaga three weeks ago for St. Louis, having heard it was the World's Fair city. She has friends here, but they are only in moderate circumstances. She expected to find the Fair already opened and was much surprised to learn otherwise. But she had to have an engagement, and some one told her of M. Bare. She called on him Wednesday at the Planters and made known her situation. M. Bare has traveled extensively in Spain, and he soon discovered that in Señorita Ballestero he had found a prize. She danced for him and he engaged her on the spot, not only to dance at the theatre which will be a feature of the "Paris" World's Fair, but on the stage of the theatre he will conduct in his entertainment at Delmar Garden this Summer. It will be remembered that M. Bare conducted the Spanish village and theatre at Delmar last Summer. This season he will call his concession "The Little Pike," and La Bella Mercedes will be featured. She was seen at Delmar at the opening Sunday.

The new opera by Hiram W. Hayes, mentioned in last week's issue of THE MIRROR, is the story of the late Pablo Sue, Spain's dashing but a girl of the Philippines, and is called an "Archipelago in music." It is very light and catchy, and will please by the pleasing manner in which the story is told in song. The action opens in the garden of the exiles. The first act is laid in a cantina in Spain. The second act opens in Aunt Mary's boarding house in the Philippines, and the third act is laid in the garden of the exiles. The book and libretto are by Hayes himself, and the music is by Hayes and Pablo Sue. The latter is a Spaniard, who is now living in this city. The book is clever, and the music, while not ambitious, is tuneful and pleasing. The piece will be given a production at Delmar Garden in the near future, and will be put on in the West by a company now being organized. The last act is laid in the garden of the exiles. This act contains only three characters, but it calls to the stage a host of pretty girls, and is replete with opportunities for pretty stage pictures. The Spanish dances are quite like those in The Geisha and The Toreador. The first night of the piece will be given in this city. Hayes has written a number of songs, among them "The Rose of Manila," "My Tea Rose," "The Song of Songs," and many others. The name of the piece has not been decided, but it will probably be The Exile's Queen.

I. A. HAMM.

WASHINGTON.

Theatre Talk From the Capital Musical Bands—Summer Doings.

(Special to The Mirror.)

WASHINGTON, May 25.

This is the concluding week of the Berlin Garland engagement at the Columbia Theatre on account of the extreme heat. Manager was in active preparation, but it has been decided to continue the very excellent presentation of Romeo and Juliet, and revive the big success, The School for Scandal, which will divide the week. To-night witnesses an attendance that approaches the standard—the weather conditions being in a most favorable form, the performance a notably fine one throughout. Miss Garland's Juliet wins continuous praise as a most attractive and artistic portraiture.

The Harper Stock company at the Lafayette Square Opera House presents for the current week A Celebrated Case, and as usual, on every Monday night performance a local benefit of some nature crowds the theatre. The performance is thoroughly praised. Changes in the company are being made, Eugene Ormonde, the leading man, closed with Saturday night's presentation of The Charity Ball, being succeeded by Charley Wyngate, who made a distinct success to-night in Jess Remsen. It is stated that the leading woman, Salome Johnson, has tendered her resignation, to take effect with the closing of this week. Gladstone is the comedy presentation for the coming week.

At Chase's a packed auditorium is on hand to listen to the Abora Opera company's spirited rendition of Wang. Herma Kopp is the Prince Mataya, with John J. Martin in the comic part. Allen Hoosier, the original Widow Pringrose, is especially engaged. Other principal roles are in the capable keeping of William Danforth, Fred Frost, Knights, Ben Lodge, Sidney D'Orsel, and Madge Lawrence. Again the strong chorus, which is one of the most effective ever presented for a lengthy stay, wins strong approval. The Idol's Eye is the next offering.

The melodramatic offering at the Academy of Music for the closing week of the very successful season is A Bunch of Life, presenting Blair Cressy in a leading part of power and emotion. In the cast are the author, E. Lawrence Lee, George W. Conklin, David A. Flynn, Fielding and Thatcher, William H. McKenzie, John Donavan, Charles F. Southworth, Charles Hall, Blanche Holt, Helen Dean, and Anna Bandman.

Romeo and Juliet presented Wednesday night by the Lehker and Company's All Star cast, crowded the New National Theatre. Two local female aspirants occupied blocks of orchestra seats. Eleanor Robson presented a Juliet that had a multitude of admirers, with a conception and delineation of her character that was original and distinct. Kyrle Bellew's often played Romeo was possibly never so well presented as upon this occasion. Elsie Plympton's Mercutio was a distinct hit. Edwin Arden, in the role of Paris, on his appearance in the first act, was given a reception that was lengthy and pronounced.

Friday night another notable performance was the musical concert given by the Lulu Leibermann piano pupils in an exceptionally fine programme. Thirty-two pupils at sixteen pianos with the assistance of the United States Marine Band gave one of the musical treats of the season. The house was packed and jammed, and the occasion was memorable by a complimentary address by one of the Commissioners of the District of Columbia, Harry Litchfield West, an authority on musical composition, giving praise to the teacher for her work and the school for the talent displayed. Lulu Leibermann is without question a born director, and her leadership of the band and pianos in time, precision and perfect unison was little short of the marvelous.

Interesting theatrical news of the week is the announcement that Eugene Ormonde, late of the Berger Stock company at the Lafayette Opera House, will, commencing June 8, be at the head of a stock company under his name at the Columbia Theatre, under the management of Ned Stein, treasurer of that house. The company is as yet not announced.

Fred. Wilson, formerly treasurer of the Empire Theatre, has signed for the season as treasurer of Sawtelle's Circus. He will return to the Empire for next season.

Kernan's Lyceum has this week Phil Sheridan's City Sports, and the attraction June 1 will be Thelma' Wine, Woman and Song. The Summer stock engaged at this house by John A. Grieves, comprises in principals the names of Eddie Girard, Clarence Wilbur, Martie O'Neil, Carl Anderson, Lewis Miller, Barry Thompson, Lew Worth, Jack Marshall, Monte Collins, Dot Davenport, Nora Wills, Ethel Tilson, Lucy Moore, Carrie Richings, and a chorus of twenty-five.

JOHN T. WARDE.

CINCINNATI.

Last of the Season's Offerings—Summer Park Openings.

(Special to The Mirror.)

CINCINNATI, May 25.

Heuck's and the People's are the only theatres in town that are open, and in view of the torrid weather that has prevailed for some days past it is well that this is so. Both of these houses will close with the current week.

The Octoroon is the final offering of the Herman-Bushler Stock season at Heuck's, where, as a rule, the business has been very large.

The Grand will reopen for one night 29, when Madame Schumann-Heinck will appear in concert.

The Summer parks are now all open. Chester Park having enjoyed a large patronage for the past week, while Coney Island, the last to enter the field, enjoyed tremendous patronage yesterday.

One of the treats of the season was the closing week of the Grand, where Amelia Bingham and her splendid company presented A Modern Magdalen, The Frisky Mrs. Johnson, and The Climbers to audiences that evinced the greatest appreciation of the art of the star and of her talented co-workers, Wilton Lackaye, Ferdinand Gottschalk, W. L. Abington, Bijou Fernandez, and Madge Carr Cooke, although the extreme heat interfered somewhat with the attendance.

H. A. SUTTON.

BALTIMORE.

Doings at the Monumental City Theatres—Music Notes.

(Special to The Mirror.)

BALTIMORE, May 25.

The attraction this week at Ford's Grand Opera House is the George Fawcett company in Uncle Tom's Cabin, with Mr. Fawcett in the title-role. He is well supported by Annie Millin, Louise Valentine, George Everton, Mrs. Bessie Hunter-Hight, Evelyn Vaughan, Frank Hatch, Frank L. Weaver, Edward Wright, and Mabel Church. The play selected for next week is Faust.

A Little Outcast began a week's engagement

to-night at the Stanley Street Theatre. New and original pieces are promised and the story is replete with sensational climaxes. It is presented by a competent company.

At the Somerset Wire, Weems and Sampson the title of the entertainers and vaudeville artists holds the stage. It is thoroughly up-to-date and presents to laughable advantage, juggling, acrobatics, marvelous dancing and specialties. It will play there by The City Sports Entertainers.

Victor Herbert and his Pittsburgh Orchestra began the last week of "Pop" concerts this evening. The Music Hall has been well crowded every night, and the programmes have been greatly enjoyed.

HAROLD EDGERTON.

ACTOR WARNS TO THE ELKS.

Frederick Warde delivered an address at the dedication of the Home for Aged and Indigent Elks at Bedford City, Va.—a picture of which was recently published in THE MIRROR—on Thursday, May 21. The subject of the address was "The Relation of the Elks to the Drama," and among other things Mr. Warde said:

It is in the drama, and the actors of the drama, that the benevolent and Protective Order of Elks owes its existence, and if the many traits and qualities with which we are charged were true that fact should be an astounding gun in their favor. A small coterie of actors, recognizing that the itinerant character of their profession necessitated some bond or union for their mutual protection and entertainment, as well as care in times of sickness and distress, formed a small society that met weekly, usually on Sunday evenings, when wit and wisdom, song and story, served to illumine the leisure hours, while anecdote and experience of mutual interest bound them in ties of common sympathy. These weekly meetings became so attractive and their members increased so rapidly that finally a permanent organization was established, with the principles of friendship, charity, justice and fidelity as its foundation; a complete ritual was composed, solemn ceremonies of initiation introduced, and a new secret fraternal society came into existence under the name of the Benevolent and Protective Order of Elks. But little dreamed the band of pioneers (many of whom, alas! have passed away) of the gigantic proportions to which the order would grow. They indeed builded better than they knew. They founded, if not a new religion, a correction of the virtues of all the old ones, and we, their followers and disciples, worship to-day, not in cathedral aisles of stained glass gilded with sculptured saints, nor before high altars decked with golden chalice, jeweled host and twinkling candles. Our simple altar is draped only with the emblem of our national liberty, supported by the lofty cedar trees and our symbolic antlers. Unfettered, unawed by creed or limited by orthodoxy, we ask only fealty to the flag and faith in the existence of a Supreme Being. It is indeed a religion of love, a gospel of humanity. As the monarch of the forest springs from the germ of the small acorn, so from the seeds sown by that faithful few has grown that mighty order that to-day spreads its branches from the parent stem to the uttermost confines of this great nation—aye, and beyond, for the Elks have followed the star, and flourish with honor and esteem in the territory of Hawaii and the far off Philippines. From these distant lands in the broad Pacific, from every town and city where an Elks lodge is in existence, from the remotest parts of the earth, wherever an Elk may be found, there comes to you to-day, upon the wireless telegraphy of love, messages of fraternal sympathy in your object and congratulations on the fruition of your hopes and endeavors.

Since my initiation into the order some twenty-three years ago I have been proud of the fact that I am an Elk, but to-day I have a double cause for pride: First, in this crowning achievement we celebrate, and, second, that I belong to this profession that brought the Order of the Elks into existence and made that achievement possible. And although the order has long since outgrown the limitations of its founders, that made members of the theatrical profession alone eligible for membership, the order has ever been in sympathetic touch and fraternal union with the guild of the drama. And it is proper that it should be so, for the drama is in complete sympathy with the principles of the Elks. The drama teaches charity in the broadest sense—you have sworn to practice it. The drama advocates impartial justice to all—it is your cornerstone. The drama illustrates the virtue of fidelity—you claim it as your motto. The drama teaches the doctrine of human love, friendship, and the crystallization of human love is your cardinal principle. The drama teaches by example, as well as by precept, the noblest lessons of manhood and integrity—your ritual does the same. Chivalry and defense of virtue is an omnipresent tenet of the drama—with you it is a solemn obligation. The drama is non-sectarian—so are you and so, ad infinitum, I might parallel the lessons to be learned from the teachings of both institutions.

It is also worthy of note that the first dramatic entertainment presented in America was given at Jamestown, in this State, and here, among the hills and vales of the same history making dominion, whose honor is their guerdon and hospitality their religion, have the Elks erected their first asylum for the aged and indigent members of the order. I say the first advisedly, because at the present rate of progress, and with our rapidly increasing prosperity it is not improbable that at no very distant period similar institutions may be established in every State of the Union.

OPERA CHANGES.

The Metropolitan Opera and Real Estate Company met on May 20 at the office of G. G. Howen. Adrian Iselin, vice-president and a director of the company, retired, his son, Adrian Iselin, Jr., assuming his place. The other officers re-elected were: G. G. Haven, president, and George S. Bowdoin, treasurer. The Executive Committee will consists of G. S. Bowdoin, A. D. Juilliard, W. C. Whitney, and G. G. Haven. The directors of the company are G. F. Baker, George S. Bowdoin, G. G. Haven, Adrian Iselin, Jr., A. D. Juilliard, Luther Kountze, Charles Lanier, J. Pierpont Morgan, D. O. Mills, H. A. C. Taylor, H. McKay Twombly, George Peabody Wetmore, and W. C. Whitney. Of the $80,000 which the company will expend for changes in the theatre, $50,000 will be spent in improving the auditorium and $30,000 will go to the alterations on the stage.

THE BOSTON MUSEUM.

Instead of having an especial performance to mark the closing of the famous old Boston Museum on June 1, it has been decided that the Empire Theatre stock company shall give its regular performance, save that Margaret Anglin will read a farewell poem by Dexter Smith. The proceeds of the performance will be given to the Vincent Memorial Hospital. Suggestions from many quarters have been made that Mrs. Ewing Winslow might take some part in the last performance at the Museum, where she long was an esteemed actress, but in a letter to the Boston *Transcript* Mrs. Winslow, while appreciating the honor of the suggestion, announces that she will never appear upon the stage again.

JAMES K. HACKETT'S ENTERPRISES.

James K. Hackett, who closed his season at Kansas City on Saturday, will rest at the Wisconsin lakes and the Yellowstone for a few weeks, after which he will return to New York to arrange for his departure for Europe. Early in June Mr. Hackett will go abroad, and while in Paris will witness several performances of Le Secret de Polichenelle, which is now nearing its two hundredth performance. With his own play, Alexander the Great, Isabel Irving in The Crisis, W. H. Thompson in a new play, The Celebrity, John Ermine, of the Yellowstone, and the French play alluded to above, Mr. Hackettt assumes a prominent position as a producer of the better class of productions.

LAURENCE IRVING MARRIED.

Laurence Irving, son of Sir Henry Irving, and author of a number of plays, was married quietly in London on May 2 to Mabel Hackney, of Swansea. The marriage was kept secret until last week, when announcement of it was made in the London newspapers. Mr. Irving's latest work is the translation of Sardou's Dante, in which his father is now appearing in England.

IRISH PLAYS TO BE PRODUCED.

The Irish Literary Society of New York will on June 3 and 4 at the Carnegie Lyceum present three original Irish dramas, The Pot of Broth, Cathleen-ni-Houlihan, and Land of Heart's Desire. All are the work of W. B. Yeats, the Irish poet.

PLAYS OF THE YEAR.

List of the Season's Productions and Revivals, with Length of Runs.

The following is a list of the new plays produced and revivals in New York from June 10, 1902, to May 30, 1903, with the number of representations in New York:

July 3. The Defender, Herald Square, 62 times.
Aug. 7. Quincy Adams Sawyer, Academy, 37 times.
Aug. 18. Robert Emmet, Fourteenth Street, 61 times.
Aug. 25. The New Clown, Garrick, 21 times; Madison Square, Sept. 15, 14 times; total 35 times.
Aug. 25. Man to Man, New Star, 1 week.
Aug. 25. The Prize of Honor, Metropolis, 1 week.
Aug. 26. Sally in Our Alley, Broadway, 68 times; Nov. 10, Harlem Opera House, 8 times; Nov. 24, New York, 24 times; total, 100 times.
Sept. 1. The Emerald Isle, Herald Square, 80 times.
Sept. 1. The Bogart Brothers in Harvard, Knickerbocker, 68 times.
Sept. 1. Codfish Aristocracy, Metropolis, 1 week.
Sept. 1. Only a Shop Girl, New Star, 1 week.
Sept. 8. The King of Detectives, New Star, 1 week.
Sept. 2. Mrs. Jack, Wallack's, 39 times; Oct. 6, Victoria, 32 times; Nov. 3, West End, 8 times; May 11, Grand Opera House, 8 times; May 18, Metropolis, 8 times; total, 95 times.
Sept. 8. Captain Molly, Manhattan, 21 times.
Sept. 4. The Mummy and the Humming Bird, Empire, 53 times; Nov. 17, Harlem Opera House, 8 times; total, 91 times.
Sept. 6. King Highball, New York, 32 times.
Sept. 15. There's Many a Slip, Garrick, 40 times.
Sept. 15. The Gates of Justice, Third Avenue, 1 week.
Sept. 15. A Fight for Millions, Metropolis, 1 week.
Sept. 15. For Her Children's Sake, Grand Opera House, 1 week.
Sept. 19. Twirly Whirly, Weber and Fields', 247 times; April 13, West End, 8 times; total, 255 times.
Sept. 16. Aunt Jeannie, Garden, 22 times.
Sept. 22. A Country Girl, Daly's, 115 times.
Sept. 22. A Mother's Heart, Third Avenue, 1 week.
Sept. 23. Iris, Criterion, 79 times.
Sept. 29. A Rose o' Plymouth Town, Manhattan, 71 times.
Sept. 22. The Doings of Mrs. Dooley, Grand Opera House, 1 week.
Sept. 30. The Two Schools, Madison Square, 49 times.
Oct. 2. At the Telephone, Garrick, 20 times.
Oct. 2. Youth of To-day, Irving Place, 1 week.
Oct. 6. The Night of the Party, Princess, 82 times.
Oct. 6. A Country Mouse, Savoy, 90 times.
Oct. 6. Carrots, Savoy, 90 times.
Oct. 6. The Sword of the King, Wallack's, 49 times.
Oct. 6. A Sister's Love, Third Avenue, 1 week.
Oct. 6. Beyond Human Power, Irving Place, 1 week.
Oct. 6. Countess Gucki, Irving Place, 1 week.
Oct. 7. The Ninety and Nine, Academy, 123 times.
Oct. 13. In the Midst of Life, Murray Hill, 1 week.
Oct. 13. The Little Mother, American, 1 week.
Oct. 14. Terentette, Irving Place, 1 week.
Oct. 14. The Love Contract, Irving Place, 1 week.
Oct. 20. The Only Way, Herald Square, 14 times.
Oct. 20. An American Invasion, Bijou, 25 times.
Oct. 20. Private John Allen, American, 1 week.
Oct. 20. Tracy, the Outlaw, Third Avenue, 1 week.
Oct. 21. Tommy Rot, Mrs. Osborn's Playhouse, 39 times.
Oct. 20. Everyman, Mendelssohn Hall, 16 times; Nov. 17, New York, 8 times; March 3, Garden, 57 times; total, 81 times.
Oct. 23. The Joy of Living, Garden, 16 times.
Oct. 27. The Silver Slipper, Broadway, 165 times.
Oct. 20. In Dahomey, Grand Opera House, 9 times; Feb. 16, New York, 55 times; total, 63 times.
Oct. 27. The Judgment of King Solomon, American, 1 week.
Oct. 27. Old Limerick Town, Fourteenth Street, 58 times; Feb. 16, Metropolis, 8 times; total, 66 times.
Oct. 20. In Posterland, Metropolis, 1 week.
Oct. 21. Old Heidelberg, Irving Place, 1 week.
Oct. 27. Old Sleuth, New Star, 1 week.
Nov. 4. La Gioconda, Victoria, 3 times.
Nov. 11. La Citta Morta, Victoria, 2 times.
Nov. 3. The Stubbornness of Geraldine, Garrick, 67 times.
Nov. 8. The Children of the King, Herald Square, 10 times.
Nov. 3. A Ruined Life, Third Avenue, 1 week.
Nov. 10. The Blind Girl, Third Avenue, 1 week.
Nov. 11. Francesca da Rimini, Victoria, 5 times; Jan. 6, Metropolitan Opera House, 4 times; total, 9 times.
Nov. 12. A Cigarette Maker's Romance, Herald Square, 22 times.
Nov. 12. Rouget de Lisle, Herald Square, 22 times.
Nov. 10. Among Those Present, Garden, 23 times.
Nov. 10. The Mocking Bird, Bijou, 72 times.
Nov. 10. The Smart Set, New Star, 1 week.
Nov. 7. The True Story of Margaret Harstein (students American Academy of Dramatic Arts), Empire, 1 time.
Nov. 7. A Young Scapegrace (students American Academy of Dramatic Arts), Empire, 1 time.
Nov. 6. Humming Birds and Onions, Weber and Fields', 48 times.
Nov. 27. A Desperate Chance (students American Academy of Dramatic Arts), Empire, 1 time.
Nov. 19. Mary of Magdala, Manhattan, 112 times.
Nov. 17. The Crisis, Wallack's, 50 times.
Nov. 17. The Eternal City, Victoria, 95 times.
Nov. 17. Imprudence, Empire, 67 times.
Nov. 17. A Prince of Tatters, Metropolis, 1 week.
Nov. 17. Not Guilty, New Star, 1 week.
Nov. 24. The Game of Life, Third Avenue, 1 week.
Nov. 24. Audrey, Madison Square, 46 times.
Nov. 27. Fad and Folly, Mrs. Osborn's Playhouse, 34 times.
Nov. 24. A Kentucky Feud, New Star, 1 week.
Dec. 8. The Darling of the Gods, Belasco, still running.
Dec. 2. The Cardinal, Garden, 21 times; Jan. 1, Harlem Opera House, 2 times; total, 23 times.
Dec. 1. The Altar of Friendship, Knickerbocker, 51 times; Harlem Opera House, 8 times; total, 59 times.
Dec. 2. The Kiss, Irving Place, 1 week.
Dec. 8. A Montana Outlaw, Third Avenue, 1 week.
Dec. 9. The Bureaucrat, Irving Place, 1 week.
Dec. 8. The Cavalier, Criterion, 72 times.
Dec. 11. Lonely Lives (students American Academy of Dramatic Arts), Empire, 1 time.
Dec. 11. The Deserter (students American Academy of Dramatic Arts), Empire, 1 time.
Dec. 11. The Twilight of the Gods (students American Academy of Dramatic Arts), Empire, 1 time.
Dec. 11. The Picture in the Frame (students American Academy of Dramatic Arts), Empire, 1 time.
Dec. 16. When Johnny Comes Marching Home, New York, 66 times.
Dec. 18. Heidelberg; or, When All the World was Young, Princess, 38 times.
Dec. 15. A Remarkable Case, American, 1 week.
Dec. 15. Alaska, Third Avenue, 1 week.
Dec. 18. The Stickiness of Gelatine, Weber and Fields', 80 times.
Dec. 25. The Girl with the Green Eyes, Savoy, 111 times.
Dec. 22. His Trick, Irving Place, 1 week.
Dec. 22. A Desperate Chance, Grand Opera House, 1 week.
Dec. 29. The Power of the Cross, Third Avenue, 1 week.
Dec. 29. The Cross-ways, Garrick, 24 times.
Dec. 29. The Sultan of Sulu, Wallack's, still running.
Dec. 29. The Billionaire, Daly's, 107 times.
Dec. 29. Alphonse and Gaston, Metropolis, 1 week.
Jan. 5. Over Niagara Falls, Third Avenue, 1 week.
Jan. 5. Grotna Green, Madison Square, 33 times.
Jan. 6. The Great Light, Irving Place, 1 week.
Jan. 6. Jim Hudson, Fourteenth Street, 40 times.
Jan. 20. Oliver Twist (new version), Carnegie Lyceum (Children's Stock company), 1 time.
Jan. 12. The Unforeseen, Empire, 113 times.
Jan. 12. The Bird in the Cage, Bijou, 40 times.
Jan. 14. The Little Princess, Criterion, 24 times; Feb. 16, Savoy, 11 times; total, 35 times.
Jan. 12. The Scales of Justice, American, 1 week.
Jan. 12. Zig-Zag Alley, Star, 1 week.
Jan. 23. The Right to Love (students American Academy of Dramatic Arts), Empire, 1 time.
Jan. 30. A Gauntlet (students American Academy of Dramatic Arts), Empire, 1 time.
Jan. 30. Beware of Smooth Water (students American Academy of Dramatic Arts), Empire, 1 time.
Jan. 19. Miss and Mrs, Garrick, 116 times.
Jan. 19. Mr. Pickwick, Herald Square, 65 times; April 27, Grand Opera House, 8 times; total, 73 times.
Jan. 19. The Consul, Princess, 24 times.
Jan. 20. The Wizard of Oz, Majestic, still running.
Jan. 20. Noble Blood, Irving Place, 1 week.
Jan. 21. Mr. Blue Beard, Knickerbocker, 135 times.
Jan. 27. The Violin Maker of Cremona, Irving Place, 1 week.
Jan. 27. The Worm of Conscience, Irving Place, 1 week.
Jan. 26. Why Women Sin, New Star, 1 week.
Jan. 26. For Home and Honor, American, 1 week.
Feb. 2. The James Boys in Missouri, Third Avenue, 1 week.
Feb. 5. The Earl of Pawtuchet, Madison Square, 45 times; March 23, Manhattan, still running.
Jan. 31. Hearts Adrift, New Star, 1 week.
Feb. 2. Nevada, American, 1 week.
Feb. 17. Consuelo (students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.
Feb. 9. The Frisky Mrs. Johnson, Princess, 80 times; April 27, Harlem Opera House, 8 times; total, 88 times.
Feb. 10. The Pastor's Son, Irving Place, 1 week.
Feb. 9. The Bold Soger Boy, Fourteenth Street, 17 times.
Feb. 9. Spotless Town, Metropolis, 1 week.
Feb. 9. The Queen of the Highway, New Star, 1 week.
Feb. 17. Resurrection, Victoria, 86 times.
Feb. 16. The Jewel of Asia, Criterion, 48 times; March 31, Daly's, 16 times; total, 64 times.
Feb. 16. Nancy Brown, Bijou, 92 times.
Feb. 23. The Night Before Christmas, New Star, 1 week.
Feb. 26. The Big Little Princess, Weber and Fields', 51 times; April 13, Harlem Opera House, 8 times; total, 59 times.
March 2. The Bishop's Move, Manhattan, 24 times; March 23, Mrs. Osborn's Playhouse, 16 times; total, 40 times.
March 4. Das Rasennfell, Irving Place, 1 week.
March 10. The Sweet Girl, Irving Place, 32 times.
March 9. The Dangers of Paris, American, 1 week.
March 9. A Boy of the Streets, Metropolis, 1 week.
March 16. In Convict Stripes, Third Avenue, 1 week.
March 10. The Anglers (students American Academy of Dramatic Arts), Empire, 1 time.
March 17. The Prince of Pilsen, Broadway, still running.
March 16. Cynthia, Madison Square, 32 times.
March 16. Busy Izzy, Proctor's Fifty-eighth Street, 1 week.
March 23. Pretty Peggy, Herald Square, 71 times.
March 23. The Suburban, Academy, 56 times.
March 30. The Taming of Helen, Savoy, 40 times.
April 6. A Little Outcast, Third Avenue, 1 week.
April 6. A Modern Crusoe, Fifth Avenue, 1 week.
April 6. The Minister's Daughter, New Star, 1 week.
April 14. The Point of View, Mrs. Osborn's Playhouse, 5 times.
April 14. A Fool and His Money, Madison Square, 47 times.
April 13. The Starbucks, Daly's, 24 times.
April 20. There and Back, Princess, still running.
April 20. The Child Wife, New Star, 1 week.
April 27. In the Shadow of Night, Third Avenue, 1 week.
April 27. Running for Office, Fourteenth Street, still running.
May 4. Mickey Finn, Third Avenue, 1 week.
May 2. The Vinegar Buyer, Savoy, 24 times.
May 4. Skipper and Co., Wall Street, Garrick, 16 times.
May 4. My Lady Peggy Goes to Town, Daly's, 24 times.
May 11. The Runaways, Casino, still running.
May 11. Defending Her Honor, Metropolis, 1 week.
May 11. Who Is Brown, Fifth Avenue, 1 week.
May 18. A Working Girl's Wrongs, Third Avenue, 1 week.

REVIVALS.

June 23. The Bohemian Girl, New Star, 1 week.
June 30. El Capitan, New Star, 1 week.
July 14. The Mikado, Madison Square Roof, 15 times.
Oct. 6. Du Barry, Belasco, 65 times.
Oct. 8. The Second Mrs. Tanqueray, Garden, 15 times.
Oct. 13. Don Carlos, Irving Place, 1 time.
Oct. 20. His Excellency the Governor, Garrick, 8 times.
Nov. 3. Sherlock Holmes, Knickerbocker, 30 times.
Dec. 3. Aristocracy, Circle, 5 times.
Dec. 1. Julius Cæsar, Herald Square, 7 weeks.
Jan. 6. Hamlet, Garden, 38 times.
Jan. 8. Hamlet, Irving Place, 2 times.
Jan. 10. The Merchant of Venice, Irving Place, 1 time.
Jan. 14. Magda, Metropolitan Opera House, 2 times.
Jan. 26. Ghosts, Manhattan, 8 times; March 2, Mrs. Osborn's Playhouse, 22 times; total, 30 times.
Jan. 27. The Taming of the Shrew, Irving Place, 1 time.
Jan. 27. Romeo and Juliet, Mrs. Osborn's Playhouse, 8 times.
Feb. 2. Much Ado About Nothing, Mrs. Osborn's Playhouse, 1 time.
Feb. 10. Richard III, Irving Place, 1 time.
March 9. Sherlock Holmes, Grand Opera House, 8 times.
March 23. The Comedy of Errors, Harlem Opera House, 1 week.
March 23. The Christian, West End, 1 week.
April 13. Little Lord Fauntleroy, Casino, 12 times.
April 13. The Henrietta, Grand Opera House, 1 week.
April 28. Hamlet, Wallack's, 2 times.
April 13. La Poupee, Irving Place, 1 week.
May 2. The Geisha, Irving Place, 1 week.
May 12. Katherine and Petruchia, Manhattan, 1 time.
May 14. As You Like It, Columbia College, 1 time.

DENIED A CHARTER.

The American Federation of Musicians, which met in convention last week at Indianapolis, refused to consider the application of the Musical Mutual Protective Union of New York city for a charter, since New York at present has a local branch of the organization. The Federation also adopted a rule forbidding its members to play at any function where Government musicians also appear, and decided to request Congress to increase the wages of Government bands. The color line was abolished and the international pitch was adopted.

EDWIN HOLT TO STAR.

Edwin Holt, who on Saturday closed his season as leading man of the Murray Hill Stock company, will next season be starred by John W. Stirling, of Buffalo, in Louis N. Parker's play, The Cardinal, which E. S. Willard has this season made the principal piece in his repertoire. Mr. Stirling has secured from Mr. Willard the scenery and costumes of his production and will surround Mr. Holt with an excellent supporting company. Bookings have already been secured for many of the large cities of the country.

PROFESSIONAL DOINGS.

Photo by Ashmore, Baltimore.

Above is an excellent likeness of Louise Valentine, daughter of J. W. Grath. Miss Valentine is playing a special engagement as Topsy in the stock company at Chase's Theatre, Baltimore, this week. In 1901, at Washington, Miss Valentine first played Topsy, making such a pleasing impression in this role that the management voluntarily doubled her salary for the engagement. Miss Valentine's work the past two seasons in At the Old Cross Roads has won commendation from press and public. She has played in Mr. Pitou's Gunner's Mate company, with Louis Morrison for two seasons, and with William Barry in The Rising Generation. She intends to go into musical comedy next season, although as yet her plans are not definitely settled. She is a clever ingenue and soubrette, a good dancer and has a cultivated voice.

T. Daniel Frawley and his company having played engagements in Rangoon, Burmah and Colombo, Ceylon, are now in Australia for a seven-months' season with J. C. Williamson. Mr. Frawley and his company will be away for another year, and will then return to America via South Africa.

Louise Beaton, who will originate the title-role of Rachel Goldstein, Theodore J. Kramer's melodrama, which Sullivan, Harris and Woods will next season produce, has returned from Russia, where she went to secure local color for her portrayal. During her stay Miss Beaton spent some time in Kishineff, leaving there but a few days before the recent disturbances.

Mrs. Ruth Gould Jewitt will make her theatrical debut in The Geisha, which the Stewart Opera company will soon present at the Grand Opera House.

Joseph Wheelock, Jr., who has been in Arizona for his health, has returned to New York, and will remain here for several months.

George W. Chambers, after an absence of over a year, will return to the stage next season, having signed with Klaw & Erlanger's Komedians for a principal part in a one-act farce, entitled A Yankee in New York.

A Stradavarius violin, which had been played by several of Russia's Czars, and which was stolen from the Museum of the Imperial Orchestra at St. Petersburg in May, 1900, has been recovered by Dwight J. Partello, United States Treasury agent at Berlin.

Charles Frohman has acquired a new comedy, as yet unnamed, by Hubert Henrey Davies, and has also secured the American rights to the English musical comedy, My Lady Molly.

Adele Lane has been engaged by Atkinson and Wildes as their leading woman for Rhea Holden.

Dr. W. T. Morton, of Philadelphia, on May 16 secured an absolute divorce from Lillian L. Morton, professionally known as Lillian Shirley, who has for the past three seasons played the soubrette part with Kidnapped in New York company.

Charles W. Meatin, who recently closed as business-manager for Paul Gilmore in The Tyranny of Tears, has accepted a Summer position with the Salt Lake *Tribune*, Salt Lake City.

Katherine Erle has been engaged as leading woman for the Proctor Stock company at Albany.

Madeline Anderton, Beatrice Granville, Lillie Lawton, and Rose Martin, of the Florodora company, sailed for England Saturday on the Marquette.

H. Stanley Lewis will next season manage Eric Mansfield in scenic productions of Uncle Tom's Cabin, Ten Nights in a Bar Room and Uncle Jason. Associated with the production will be the Royal Life Guards Band.

Milton and Sargent Aborn have made arrangement with Matt Grau for his entire productions of The Wizard of the Nile and Wing for Pittsburgh, Washington, Brooklyn, Toronto and Cleveland.

Lee Shubert has bought the West Side Lyceum property at Seventh Avenue and Fifty-seventh Street.

Walter Lawrence, owing to the absence of Templar Saxe, assumed the role of Lieutenant Hardy at several of last week's performances of The Sultan of Sulu.

Julian Mitchell on Friday evening held a rehearsal of The Babes in Toyland on the roof of the Majestic Theatre. Charles Guyer, the press agent says, had a thrilling escape from falling off, and owes his life to Amy Ricard who caught him as he was going over the edge.

The Harbor Island Hotel at Mamaroneck, N. Y., a resort popular among the profession, was struck by lightning and destroyed early in the morning of May 22.

Blanch Turner, of Denver, a member of the Robert E. Bell Dramatic School, made her debut on May 10 in The Prisoner of Zenda at the Tabor Grand Theatre, in that city.

Wood and Ward, who have during past seasons been featured in Two Merry Tramps, will next season appear under the management of W. C. Cunningham in a new farce.

Thomas Whiffen, Jr., has been engaged by George R. White to pilot the tour of Grace Cameron in Sergeant Kitty, the new comic opera, by A. B. Sloane and James Horan.

Ruth Peebles and Ivar Anderson, both members of The King Dodo company, will be married, it is announced, in the Autumn.

Ellen Yorkey Seifert, the dramatic reader and monologuist, assisted by local talent, gave a successful recital on May 15 at Carrol Institute Hall, Washington. Miss Seifert pleasingly rendered two humorous monologues, three scenes from Romeo and Juliet and Rosalind, quoting Shakespeare.

Owing to the serious illness of the son of W. A. Brady there was no Wednesday matinee of Pretty Peggy at the Herald Square Theatre last week. Later, however, the child's condition is so improved that he is now out of danger.

The announcement was made last week that Selma Herman and her manager, Bernard Thornton, will be married on June 1.

THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET

(BETWEEN BROADWAY AND SIXTH AVENUE.)

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A CRITIC'S RIGHTS.

SOME time ago THE MIRROR described the apparently harsh workings of a law presumably now that applied to criticism of theatre performances in newspapers in England.

Under that law, it is remembered, a traveling actor-manager of a minor class sued a provincial newspaper for heavy damages because, as he claimed, the "notice" of his attraction in that newspaper was so unfavorable that it kept the public away from the theatre in which he was playing. The suing actor-manager got his case before a jury, and one of his contentions was that the newspaper sued had stultified itself, in proof of which he produced in evidence a notice from the newspaper of a year before, on the occasion of his former visit to the town, that praised his offering as one worthy of patronage.

Of course, a jury knows nothing of the plan of some managers to cheapen their attractions on a second visit to a town, with a view to greater profits; nor does the average juryman know of the vicissitudes that sometimes beset the opinion of a provincial writer on theatre subjects, as such a writer sets himself about his task with due regard for justice to himself and others. But the jury in this particular case seems to have been aided and abetted in an attempt to make statutory law ridiculous by the trial judge, who, after the defendant newspaper had introduced testimony tending to fortify its critical opinion of the attraction of the plaintiff and moved for a non-suit, not only denied the motion, but allowed the issue to go to the jury and instructed that body that the plaintiff need not prove malice; that malice might be inferred from the statements that formed the subject of the complaint; and that if the jury, in the light of the evidence, considered the criticism unwarranted, it should find a verdict for the plaintiff with damages that might be both compensatory and punitive. The jury followed instructions and awarded damages of $3,650, with costs.

Happily for the judicial system and for mankind there always are courts of appeal. The English Court of Appeals, passing on this case, has both newly announced the right of criticism and rebuked the judge below. The appellate court set the verdict aside upon the ground that it was against the evidence and that the trial judge had misdirected the jury. It in effect also decided that in the absence of clear proof of malice a dramatic criticism is in the nature of a privileged communication, and that it cannot be made the basis of a suit for libel.

The rule of law announced by the English Court of Appeals in this case is on all fours with the law as it has repeatedly been declared in this country by learned judges, the latest American case in mind being that of the "Cherry Sisters," whose attempt to mulct a newspaper for telling the truth about them fell flat in the Iowa courts some time ago. This rule of law as to critics, just now redeclared by the English court, is that in the case of a public performance any person has a right to express a fair and honest judgment, and that a jury cannot be permitted to submit its own opinion as a substitute for the opinion upon which it is called to pass. Moreover, a critic may be wrong in his conclusions, but in the absence of convincing evidence that a false and injurious statement has been made with intentional malice, there can be no recovery. It is of the highest importance, the court remarks, that the critic should be protected and upheld in the discharge of a professional function in which the public is concerned.

ANOTHER SUNDAY CASE.

AN interesting case relating to Sunday performances was recently decided, although the decision was not ultimate, in Syracuse. A proceeding was brought by the People on the relation of the superintendent of the local branch of the Anti-Saloon League who alleged that at the Bastable Theatre the law against Sunday performances had been violated. Several police officers were at the performance and made reports thereon. These reports were submitted to the Corporation Counsel, who advised the Commissioner of Public Safety that the performance was in violation of the law. On the instruction of the Commissioner of Public Safety the Acting Chief of Police presented the matter to a Police Justice, who refused to issue warrants. Thereupon the moving party sued for a writ of mandamus to compel the Commissioner of Public Safety himself to proceed in the case under the Penal Code.

Justice WILLIAM S. ANDREWS, of the Supreme Court, to whom the application for a writ was made, denied the application, and the decision was affirmed on appeal by the Appellate Division of the court on Justice ANDREWS' opinion below. This decision did not question the law against Sunday performances, but rather related to the means for enforcing that law. The Justice says that a mandamus proceeding in such a case may be called "a spur by which municipal officers are moved to the performance of their duty." But a writ he holds to be an extraordinary remedy in such a case, and rests in the discretion of the court. He holds that the interference by the Supreme Court with the details of municipal administration is not to be encouraged; that there are other remedies or a penalty against the officers for failure to do their duty; that the municipality should rely upon its regularly chosen officers for enforcement of the laws, and that these officers render themselves criminally responsible by willfully neglecting to perform their duties. In lieu of a writ the Justice cited remedies in a case like that before him. The petitioner could go to the Grand Jury; if the Police Justice willfully refused to perform his duty he could be removed; the information for warrants could also be laid before a Supreme Court Justice, a County Judge, or the Mayor; if the crime is committed before the relator he himself can make an arrest and take the criminal before a magistrate or turn him over to a peace officer; if the crime is committed in the presence of a police officer, he can arrest, and if the police officer refuses to do his duty, charges may be preferred against him; upon the Mayor rests the duty to see that his officers perform their duties, and if the Mayor fails in this he can be removed.

THE MIRROR gives these details of this case in line with its purpose to present to its readers everything bearing upon the question of Sunday performances that comes to its notice. The courts in various States in proceedings relating to Sunday performances under varying statutes have uttered divers decisions. In Colorado but a short time ago, it is remembered, a court decided that a local law against Sunday performances was in contravention of the liberty insured by the Federal Constitution. In various States there seems to be no law against performances on Sunday, and that day in many Western States is commonly regarded as the most profitable for the theatre. In this State, however, as in other Eastern States, there are laws against theatre performances on Sunday, although the law is evaded in the larger cities.

THE NATIONAL ART THEATRE.

The National Art Theatre Society is gaining new recruits every day, and everything points to the success of the movement. With the exception of a public meeting of the Women's Auxiliary next month, nothing more will be done for the present in the way of conferences, but in the Fall these will be resumed. Meantime the propaganda will be carried on through the different committees, and the Publication and Printing Committee, of which Arthur Hornblow is chairman, has already begun work on the Manual of the Society, which will be an elaborate publication of 200 pages or more. Each member of the society will be entitled to a copy, and his name will be inscribed in it.

The Women's Auxiliary to the National Theatre held a business meeting at the rooms of the society at 1440 Broadway on Friday afternoon. Committees were appointed, and it was decided that a series of lectures be given at seaside and country resorts. Early in June there will be held at one of the theatres a public meeting at which addresses will be made by Julia Marlowe, Blanche Walsh, Alice Fisher, and other prominent actresses.

At the meeting of the National Art Theatre Society at the Garrick Theatre on May 17 the following telegram from H. H. Sothern, which that actor had sent from Nebraska to show his warm sympathy with the present movement, was read:

Mr. Fitch is reported to have said in a lecture at Harvard that the question of the national theatre is being agitated by the magazine writers and the unsuccessful dramatists. If this is the cause these persons show a praiseworthy watchfulness, for surely their plays will stand less chance of production in a national theatre than in the private theatres which now exist. For, as I understand it, the effort will be to elevate public taste by frequent and fine performances of the Shakespearian and standard drama and to produce the great American plays for which we are looking. I cannot see why the same forces which now make private enterprises successful, aided by the superior judgment in which the commercial manager is declared to be lacking—I fear that I am a commercial manager myself—cannot be brought to bear in the case of the national theatre. It is, of course, not to be given over to fadaists nor to fin-de-siècleists, but to be conducted with the business and artistic branches working in harmony, as, for instance, a publishing business may be conducted. Mr. Carter's ideas appear quite practicable. I should think that most important American actors will be glad to play parts on salary, according to the foreign custom, when their services shall be considered beneficial to a given play. This might be readily arranged so as not to interfere with their regular work during their New York engagements. It is difficult to discuss the matter at length in a telegram, but the project seems quite feasible to me and has my hearty endorsement and best wishes, and the American Dramatists' Club deserve in my judgment the thanks of the community for taking the matter in hand. Admitting that the theatre is desirable, it is unwise to say that it is impossible.

R. H. SOTHERN.

Beerbohm Tree sent the following cablegram from London: "Am in hearty sympathy with the foundation of a National Art Theatre in America. All best wishes for its success and prosperity. Hope England may follow suit. It is only right that the Old World should borrow from the New."

DUMMY MUSICIANS.

Many bands and orchestras have of late, it is said, been employing "dummy" musicians, who, though unable to play, sit clad in uniform among those who really play. A bandmaster who may hire such dummies at a small cost collects the regular charge for their futile services. To prevent such imposition in Jersey City the City Street and Water Board have appointed an inspector, whose sole duty it is to seek out such frauds in the bands employed by the city.

AMONG THE DRAMATISTS.

Ward and Vokes will next season appear in a new play by David De Wolf.

Louis N. Parker has sold to Charles Wyndham, the London manager, a play based upon the life of King George III of England. It is announced that the play will next season have both a London and a New York production.

James W. Harkins, author of The White Squadron and other successful plays, is engaged with J. H. Shepard in rewriting The Moonshiners for production next season. Mr. Harkins has lately completed two new plays, entitled A Child of the Slums and Your Money or Your Life.

Belle Gordon has written a play entitled An Angel of Mercy, in which, it is said, she will next season be featured by W. C. Dillon, who will make the production.

Robert Frankston, of Boston, has written a farcical comedy entitled A Jolly Jumble.

Howard P. Taylor has written a melodrama based upon the Burdick case.

Ida C. Ward and May M. Ward, both of Greenville, Miss., are working on a new comedy-drama entitled The Demure Miss Darling, which it is expected will be produced shortly under the direction of Corson and Derrick, with Ida C. Ward as business-manager.

George V. Bancroft's new play, The Little Countess, was produced on May 9 at the Avenue Theatre, London.

Robert Emmet Golden, of Newport News, Va., has written a musical comedy, entitled Captain John Smith, which will probably be produced at the Jamestown Exposition.

John Kendrick Bangs and Roderic C. Penfield are writing a three-act comic opera, entitled Lady Teazle. The work, which is based upon The School for Scandal, is being written for a prominent star. A. Baldwin Sloane is composing the music.

Professor J. J. McClellan, of Salt Lake City, Utah, will furnish the music for A Romance of Japan, the libretto of which is being written by V. H. Stevenson, of New York.

Frank E. Carstarphen and Robert Droust are dramatising Charles Felton Pidgin's two books, "Blennerhasset" and "The Climax."

Charles P. Rice's four-act melodrama, On the Trail, will next season be produced by L. W. Washburn. George Peck has signed as manager.

C. E. Callahan has just completed a rural drama called Hickory Corners, which will be managed next season by Mastbaum and Talley.

Channing Pollock's play, A Game of Hearts, will be produced at New Haven on May 28.

A. Baldwin Sloane is composing the score for four musical pieces, which will next season be produced. One of these is Sergeant Kitty, in which Grace Cameron will star, while the others are as yet unnamed, though two will be for Mabelle Gilman and Edna Aug, respectively.

Arnold Bennett, who wrote Anna of the Five Towns, has placed five plays, one of which is a dramatisation of Eden Phillpott's "Children of the Mist." As regards the other four, two have been accepted by Julia Neilson, Allen Aynesworth has taken another, while Cyril Maude will produce the other, which is entitled The Postmistress.

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MY MARGARET. By William E. Anderson.
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PRIDE AND PREJUDICE. By May Medbury McKaye.
REASON UNKNOWN. By Joseph Henry Benner.
RUBES AND ROSES. By Raymond W. Peck.
THE WRONG HARRY. By W. G. Hayes.

FUNERAL OF MRS. SARGENT.

In the Church of St. Vincent Ferrer, in Fifth, on last Monday, May 25, funeral services were held over the remains of Mrs. Sargent, whose death occurred two days before. The church was draped in black and the coffin, which was placed on a high catafalque, was almost hidden under masses of flowers and wreaths. The usual service for the dead of the Roman Catholic Church was performed and the regular choir was augmented by an orchestra and a number of prominent singers. The church was crowded with men and women of fame in the arts and in society. Among the floral tributes was a piece from the Bohemian Club, San Francisco, and a wreath from the artists of the Opera Comique. The body was cremated later in the day at Pere-la-Chaise Cemetery.

BELL FUND REACHES $2,083.40.

Charles Burnham, treasurer for the Robert H. Bell Fund for the establishment of a home for consumptive actor members of the theatrical profession, has received subscriptions amounting to $2,083.40, which come from the following sources: Performances at the Star Theatre, Buffalo, N. Y., $268.25; James Neill company, $411.25; Allen Stock company, $12.50; Fuller's Stock company, $24.40; "Flaming Arrow" company, $100; Lillian Lewis company, $18.15; Seattle, Wash. Tw., $218.75; B. Schermer, Herkimer, N. Y. $5; Al. G. Field's Minstrel company, $800; Davis and Vendome Stock company, $150, and Arnold Stock company, $22.10.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

C. W. C.: We believe the engagement of Rebecca Warren and her Stock company in Toledo, Ohio, to be for the Summer months only.

R. H., Rochester, N. Y.: Mary Anderson was married to Antonio Ferdinand de Navarro in London, England, July 17, 1890.

B. C. L., Jersey City, N. J.: Evans and Hoey made their last appearance together in A Parlor Match at the Harlem Opera House, New York, on April 28, 1894.

J. H., New York: We have no record of any plays of the titles you mention. Inquire of the Register of Copyrights at the Office of the Librarian of Congress, Washington, D. C.

F. L. P., New York: The tragedy of Claudian was written for Wilson Barrett by Henry Herman and W. G. Wills. It was presented for the first time at the Princess Theatre, London, on Dec. 6, 1883.

S. C. B., Louisville, Ky.: *The Theatre* published in Paris is about the best French theatrical journal THE MIRROR can recommend. *The International Theatre* covers the news of the drama in all of the European countries as well as in other parts of the world.

PLAYGOER, Montreal, Quebec: Lady Windermere's Fan had its first New York presentation at Palmer's Theatre on Feb. 6, 1893, with the following cast: Lord Windermere, Edward Bell; Lord Darlington, Maurice Barrymore; Lord Augustus Lorton, R. M. Holland; Charles Dumby, J. G. Saville; Cecil Graham, Walden Ramsay; Mr. Hopper, Edward S. Abeles; Parker, Guido Marburg; Lady Windermere, Julia Arthur; Duchess of Berwick, Mrs. D. P. Bowers; Lady Agatha Carlisle, Ann Urhart; Mrs. Erlynne, May Brooklyn.

H. M., Cleveland, Ohio: 1. A complete list of the managers of musical attractions would occupy too much space. Most of these managers have offices on Broadway, New York, and letters addressed to them at the general post office will reach them. 2. The matter of a chorus girl's voice as a requisite to her success depends upon the class of the attraction she is connected with. With some the voice plays the greater part, while with others appearance counts for more than the voice. 3. Reputable managers do not generally use press advertisements to secure chorus girls.

LETTER TO THE EDITOR.

That Mysterious Picture.

NEW YORK, May 20, 1903.

To the Editor of the Dramatic Mirror:

SIR,—About "The Mysterious Picture" in THE MIRROR of to-day. I think it is that of Edmund Kean and his leading lady, in Hamlet, or A New Way to Pay Old Debts.

As every reader of Forrestiana is aware, Mr. Forrest thought Edmund Kean the greatest actor that ever lived. Every friend and admirer of Mr. Forrest must have known that Mr. Forrest thought so. Many of Mr. Forrest's friends were very wealthy. Many were eager to show their love and admiration in presents of rare things—editions, paintings, swords, etc. One of those admirers picked up the original of THE MIRROR reproduction at an auction or private sale, and presented it to our histrionic lion. The face is the youthful face of the matured Edmund Kean as you will feel, if you will compare it with the famous picture of Kean as Richard III, even to the delicate mustache. THE MIRROR's fascinating reproduction shows us Hamlet reading the riot act to his mother in the closet scene, and in the very act of saying:

"Look here, upon this picture, and on this."

Or it shows us Sir Giles Overreach threatening his daughter with all the horrors that he can invent, if she does not consent to immediately marry Lord Lovell. Sir Giles was our delightful and magnificent Edmund's favorite part. It doesn't follow that, because the original of THE MIRROR's reproduction "seems to be about fifty years old," it is not at least a quarter of a century older, when Kean was in his comparative youth, and playing Hamlet and Sir Giles. I have seen paintings in the National Art Gallery of London and in our own Metropolitan Museum of Art that looked as fresh as a pretty girl in a new shirt waist on a May morning, that were centuries old. The man in your reproduction may be holding up a mask to his leading lady, but it looks like an oval ivory miniature. But in the original it may be undoubtedly a mask. What then? In the old days an actor playing Hamlet would think it the very thing to use a death mask in commanding his mother to look "upon this picture, and on this." Your reproduction suggests Elsinore; the group up stage, Horatio and Hamlet's other friends. In Kean's day they would not hesitate to have a street scene back of the closet scene with Hamlet's friends as witnesses to his sacrificing of his mother. "How now, Roderigo, how now?"

Ever of thee,
JOHN ERNEST MCCANN.

PHILADELPHIA, May 22, 1903.

To the Editor of The Dramatic Mirror:

SIR,—Respecting your very interesting reproduction of the Edwin Forrest Home painting and comment thereon, I do not incline to the suggestion or possibility of it being the closet scene from Hamlet, as within the last seventy-five years no theatre or company would be so lacking in wardrobe and scenery as to present Shakespeare's tragedy in such fashion.

I have seen the picture at the Home. While not meritorious as a painting, the features of the two principals are strongly outlined and must be fairly good likenesses.

On the stairway of the Chestnut Street Opera House here is a large lithographic portrait of John R. Scott, a great favorite in his time, who, had his habits been less convivial, might have rivaled Forrest.

Charles N. Mann, of this city, has in his collection an oil portrait of Scott, presented to him by the tragedian's son. In face and style of hair these so strongly resemble the man in the Forrest Home picture that I am led to believe he was John R. Scott.

I trust some of your readers may identify both parties and the play.

The situation is strong—exceptionally so.

THESPIS JR.

THE USHER

A correspondent writes: "In the supper scene in Pretty Peggy, which was played so charmingly by Grace George and her company at the Herald Square, Miss George as Peg Woffington offered a toast to the manager of Covent Garden Theatre in these words: 'To the manager who lights the stars and makes them shine.' Would it not be well, in view of certain announced stellar introductions, for Miss George next season to switch about this proposition and let it read: 'To the manager that lights the shines and makes them star'?"

The moral side of Mr. Conried's determination to present Parsifal at the Metropolitan next season, in spite of Frau Wagner's prohibition and her claims to copyright protection, does not seem to have attracted attention. Mr. Conried's enterprise is praised, because there is a strong desire on the part of music-lovers to hear a work that has been given only at Bayreuth hitherto, and because the monopoly of Wagner's last production by the Memorial Theatre is not popular with the music critics.

But there is no question that Parsifal is the legitimate property of the composer's widow, and that its exclusive use has been a very valuable asset of the Bayreuth mecca. Laying violent hands upon it is not to be justified ethically upon the ground that New Yorkers would like an opportunity to enjoy it.

The whole business, viewed from any standpoint, smacks of piracy.

"Philadelphia presents a pitiable contrast to New York in the matter of productions and new plays the past season," says the *North American* of that city. "Here the presentation of dramatic novelties was left to the popular-priced houses, only one or two of the Syndicate theatres venturing on such an exhibition of enterprise. To the management of the Girard Avenue, Forepaugh's and Standard, although ranking among the minor entertainments, special credit is due for their efforts to give this city claim to something more than being a dumping place for the shows of the metropolis after they have worn out their popularity there." Philadelphia's plight is not worse than that of many other cities which have been dependent during the past season for their amusements upon the group of "showmen" that are officiously and ludicrously attempting to supply the American people with dramatic pabulum.

In 1894 the British Parliament enacted a law which regulates the employment of children in public entertainments. It provides that managers desiring to employ children must apply to the magistrates, who are empowered to grant licenses upon receiving suitable guarantees as to the health of the youngsters.

This law has operated satisfactorily for all concerned, and in conformity with its requirements hundreds of children have appeared on the London stage in pantomimes, spectacles and Shakespearean productions during the nine years that it has been in force.

Not long ago a bill was introduced in the House of Commons forbidding children to be employed in any occupation "between the hours of nine in the evening and six in the morning." The measure was referred to the Standing Committee on Trade. Theatre managers awoke to the drastic scope of the bill and appealed to the Committee, through the Home Secretary, to amend the bill so that the provisions of the existing Act would be preserved. The committee rejected this application and reported the bill favorably to the House of Commons, where it will be discussed and put to vote eventually.

Under the presidency of Sir Henry Irving a largely attended meeting of theatre managers was held at Drury Lane on May 15 to protest against the Employment of Children bill. Besides all the London managers, there were present provincial managers, who had come from all parts of the kingdom.

Sir Henry Irving made a sensible and forcible address, in the course of which he riddled the arguments advanced by the members of the parliamentary committee that favored the passage of the bill. Sir Henry spoke as follows:

I see that Mr. T. W. Russell said it was monstrous that children of seven and eight years should appear on the stage for the amusement of the public. What is really monstrous is that a rooted hostility to the theatre and a gross ignorance of theatrical conditions should be permitted to distort the judgment of a Parliamentary Committee. We, who are familiar with those conditions, know that a theatre bears no manner of resemblance to a factory. Child-life in a theatre is not child-labor. In a theatre children are not arrested; they are petted. Life for them is both an education and a recreation. To Mr. Russell it is a shocking thing for a child of seven to be a fairy in Shakespeare; but the child of seven would not exchange that dream of joy for all the gloomy pleasures that appeal to Mr. Russell. Moreover, to many a child that fairyland is the beginning of a professional career. I need not give to you the names of all the great artists who have been born on the stage, cradled on the stage, who shocked the T. W. Russells of an earlier day by presenting to a delighted public the spectacle of irresponsible childhood tripping gayly on the boards. Ask Marie Wilton, Madge Robertson, and Ellen Terry whether they had a terrible time during their infant apprenticeship—whether they yearned for a Perseus like Mr. Broadhurst to save these little Andromedas from a dragon of a stage-manager! These great artists will tell you that they trace back to their earliest years the impressions which have been most valuable to their artistic development. Not that this alone would not be a sufficient argument for the employment of children in theatres if that employment interfered in any degree with their general education, if it stunted their physical growth, if it cast the gloom of unconquered and unhealthy toil upon their young souls. But everybody who has any knowledge of the theatre, and whose mind is free from cant and intolerance, knows that the employment of children produces none of these dire results. The bill before Parliament ignores the real issue; it proceeds upon the assumption that a child of seven or eight suffers positive harm from work in a theatre, whereas any experience shows the very reverse to be the truth. And if, for the sake of a cast iron uniformity, this absurd interdict is put upon such employment, a large number of poor little children will be cut off from the chief joy of their lives—banished from their fairyland to the street, and many a humble home will be impoverished by the loss of the salaries so cheerfully, so beneficently earned by the small breadwinners. Against such blundering legislation we enter an emphatic protest. It will do no manner of good to the children; it cannot give them any opportunities of education they do not already possess. So far from securing to them a measure of comfort and happiness, it will destroy both, and instead of protecting their tender age against hardships, it will deprive many of them of the only friends they have in the world. To such children the theatre is truly a home, a school, and a benevolent institution all in one, and the measure which deprives it of that character will certainly be the most egregious and callous piece of folly that ever called itself an act of Parliament.

In this State legislation affecting the theatrical employment of children offers a contrast to the English procedure. It has been progressive. It began with a law that forbade the appearance of children on the stage. Mr. Gerry and his Society used to enforce the law or wink at its violation, as they saw fit. That was an objectionable state of affairs. THE MIRROR, aided by managers and actors, wrought a betterment by securing the present law, authorizing the licensing of children to give stage performances in proper circumstances. Its passage was opposed by Mr. Gerry, of course, but his opposition failed. It is a good law, serving to protect the health and the morals of the child, while giving the privilege of employment when the conditions meet the approval of the Mayor.

Last week's unseasonable hot weather induced the managers of several of our theatres to close their seasons precipitately. Only the pronouncedly successful attractions were able to defy the thermometer and do business. Four more theatres will close for the Summer at the end of this week.

There is going to be a decided change in the theatrical situation in Brooklyn. Under Trust manipulation that great borough has come to have but one first-class theatre, the Montauk. Inside of a couple of years the Montauk will have to be torn down to make way for the approach to the new bridge.

Mrs. Isabel Sinn-Hecht says that then she will have a new theatre, and ex-Senator Reynolds expects to have another.

Meanwhile work is progressing on two tangible playhouses for Messrs. Stair and Havlin that will be opened next season. One is to be at Fulton street and Ashland place, and the other on Broadway, in the Eastern District. The former, it is promised, will be the finest theatre in Brooklyn, equaling in beauty and comfort the Majestic in this city. There has been some talk about rehabilitating the Columbia and making it a first-class playhouse again; but that scheme is looked upon as a tough proposition.

At all events, from next season on the Trust's monopoly in Brooklyn will be broken.

FISHER AND RYLEY'S ENTERPRISES.

The firm of Fisher and Ryley have been forging to the front in remarkably rapid strides during the past season and next Fall and Winter they will put out a number of new musical attractions. One Florodora company will go out, opening on Aug. 31. Mr. Fisher will put out two Silver Slipper companies, one to open Aug. 17 at Atlantic City to play there three weeks and then go to Boston for a like time and later tour the country, the second to open in Newburgh, N. Y., on Sept. 21. Mr. Fisher's new attractions, A Princess of Kensington and The Medal and the Maid, will also be seen in New York next season, the former to open at the Broadway Theatre on Aug. 31 and the latter at one of two Broadway theatres about the latter part of November or the first of December. Mr. Ryley is at present abroad looking over the current European musical attractions.

AMELIA BINGHAM'S PLANS.

Amelia Bingham will next October present in New York The Canterbury Pilgrims, a dramatization by Percy Mackaye, son of the late Steele Mackaye, of Chaucer's "Canterbury Tales." Miss Bingham will portray the Wife of Bath. A costly scenic production will be made of the piece, which, being a spectacular comedy in blank verse, will be of a radically different nature from any production that Miss Bingham has hitherto attempted.

RESCUED DROWNING BOYS.

Two boys, who were swimming off Ocean Beach, near New London, Conn., on Wednesday, were rescued from drowning by Lawrence Weber, of the King Dodo company. One of the boys was seized with a cramp, and, in sinking, dragged down the other with him. Mr. Weber, who, with several other members of the company, was near at hand, sprang into the water, and by his efforts both boys were brought to land.

"ADDS YEARS TO LIFE;

Life to Years," says a prominent New York clergyman of "Orangeine" powders.

IN SUMMER PLACES.

Lillian Lyons, having concluded her season as leading woman in A Montana Outlaw, has gone to her home at Barnstead, N. H., to spend the Summer. She will play the same role next season.

Whitman and Davis are to be featured next season in Man to Man, opening early in August. They will spend their Summer at their old home, Asbury Park.

Little Fredericka Young has returned to New York, after closing with The Little Princess company. She will spend the Summer at Atlantic City with her mother, Iola Young.

Will Macart will spend the Summer at New Bedford, Mass.

Mr. and Mrs. W. Hargreaves (Carrie Hewins) are spending the Summer at the home of Mrs. Hargreaves' parents at Elgin, Ill.

Edward Warren and Marguerite Hammond (Mrs. Warren) have closed their season with The Man from Mexico company, and will pass the Summer at Buzzard's Bay.

Belmar Romaine, who has completed her season with A Little Outcast company (Western) is spending the Summer at Houston, Texas, with her mother. She will return to New York on Aug. 1.

Adele Ritchie has purchased the Elleda Villa at Oriental Point on the Sound, and will there spend the Summer.

Mr. and Mrs. John H. Conar will spend the Summer on the farm in Michigan.

Marie Gilmer, who has been re-engaged for next season as leading woman of the Dot Carroll company, is spending the Summer at Dingman's Ferry, Pa.

Waldo and Emma Whipple, who closed with the Ethel Dyffryn company at Portsmouth, N. H., on May 9, will spend the Summer at their home at Amesbury, Mass.

Charles H. Green, manager of the Are You a Mason company, and his wife, Margaret Evans, are at their cottage on Long Island for the Summer.

Margaret Minton Joy, soubrette of the Girard Theatre company, is resting in St. Paul, and will spend the Summer in St. Louis and Terminus, Cal.

Tom North, manager of Jule and Elmer Walters' Side Tracked company, is resting at his Summer home in Bay City, Mich.

Frederick E. Mortimer has left the Mt. Sinai Hospital and will spend the Summer at Lake Mendon, Mass.

Several members of The Four Cohans company, including Musical Director Charles J. Gebest, will spend the hot Summer months at Pine Bush, N. Y.

Walter Crosby will spend the Summer with his father at Corry, Pa.

Richard Quiller, character comedian and stage-manager for The Fatal Wedding company (Western), will Summer at his home at Bayonne, N. J.

Annie Ward Tiffany on Saturday closed her season with Pretty Peggy, and on Sunday left for her Summer place at Buzzard's Bay. Mr. and Mrs. McLeod (Rose Tiffany) will be her guests during the Summer.

Jennie Kendrick (Mrs. J. L. Seeley) is at Asbury Park for the Summer.

Clara Tapsfield, who will play a Summer season with the Hunt Stock company, is resting at Nevada, Mo.

Hortense Nielson has gone to her farm at Wilton, Conn., for the Summer. Miss Nelson will open her next season on Aug. 24 in New York city, presenting Peg Woffington, and later in the season will, under the management of C. A. Arthur, be seen in Twelfth Night.

Wallace Dalton, who on May 16 closed with the Grand Opera House Stock company, at Pittsburg, will spend the Summer at his home in the White Mountains.

Frank W. Bryan is spending a month at Mt. Clemens, Mich.

Sam Morris will Summer with his mother in California.

Among the theatrical people already at Peak's Island, Maine, for the season are Mr. and Mrs. E. P. Sullivan, Mr. and Mrs. Harry Fielding, Walter Edwards and family, and Norman Conners.

A. J. Hotchkiss, business-manager of George Samuels' The Convict's Daughter company (Western), has with his father purchased a property at Fruitvale, Cal., where he will spend the Summer.

Mr. and Mrs. Edward J. Heron (Gertrude Roberts) are spending the Summer at their cottage in Harwichport, Mass.

ENGAGEMENTS.

Maude Sheridan and Harry Bennels, for the Leigh-Morrison Comedy company.

Arthur Kelley, Walter Bruhl, Harland M. Davis, Master Willie Kirby, and Lottie Sutton have been re-engaged for the next season of the Campbell-Stratton company, with which Faustinee, the electrical dancer, will be a vaudeville feature. Mr. Stratton is Summering at Hathorne, Conn.

Russ Whytal, to support Jacob Adler in The Merchant of Venice.

John Pearson, re-engaged for the heavy with Joe Welch in The Peddler.

Zach Walsky, formerly advertising agent of the Washington Academy of Music, as advance representative for The Factory Girl.

Wright Lorimer has again signed for leading business with Edward C. White in the support of Katherine Willard, in The Power Behind the Throne.

Victor Harmon, Charles E. Thrope, and Percy A. Fenimore will again be on Edward C. White's executive staff next season. Joseph F. Hall will continue to be Mr. White's general press representative, paying particular attention to Mildred Holland and her new play, The Triumph of an Empress.

Contracts with Edward C. White have been made by Maude Durand, Ruth Gadsby, Byron Allenton, W. H. Pendergast, Claude Laird, Roy Bragdon, Donald Weldon, and Earl Bragdon.

Stanley H. Forde, basso, for the role of the Marquis Imari in the Stewart Opera company's production of The Geisha.

Frank Abbott, with Broadhurst and Currie as manager of A Fool and His Money next season.

To support William J. Kelley in The Lady of Lyons: Dodson Mitchell, Wilson Deal, Charles J. Wilson, Ben S. Mears, Edward K. James, Charles Odlin, Frances Whitehouse, Ida Marley, Minnie Monk, and stage director, Dodson Mitchell.

Henry F. Green, re-engaged to go in advance of Joseph Jefferson next season.

Leona Leigh and Wade Rhine have been engaged for the rest of the season with the Reaping the Harvest company.

J. A. Walterstedt, as baritone for the Summer opera, at Elmira, N. Y.

Recent engagements made through the Bennett Agency, Chicago, include a full company for Melbourne MacDowell, including John D'Ormond, John Doyle, Edwards Davis, Martin Jersy, Isabel Sherman, Emilie Ross, Walter Goodrich, and Mary M. Downs; Mr. and Mrs. Harry F. Adams, with Woman Against Woman; Patti Rosa, with A Ruined Life; Louise E. Grignon, with The Tenderfoot; Lawrence Dunbar, Reginald Stark, Verda Stoll, and Myrtle Churchill, with When Johnny Comes Marching Home; Ollie M. Cook, Herbert O'Connor and wife, Charles Farnham, Lottie Emmons, Melvin Hunt, Ada Nevil, and Mack and Devine, with Lincoln J. Carter; Edith Janette Walters, with Harry Stubb's Stock company, at Saginaw, Mich.; a full acting stock company for the Hillinger-Howard-Reed Theatre, Chicago; James W. Kennedy, Alice B. Stewart, for the Graves, Morton and Kress Summer Opera company, Garrick Theatre, Chicago; Coletta Powers, for A Man of Mystery; George Morrison, for A Year and a Day company; Maida Stewart, Nina Stewart, and Murray Sisters, for The Parsders; Louis Huttman, Maude Attwood, Inez Burch, Edna Royal, Mable Berry, William Coldewahl, Fannie Avery, Marion Hawley, and Myrtle Churchill, with Fiske and Hoyt's Telephone Girl company; Mr. and Mrs. Milt G. Barlow, for A Texas Steer, and Myra Jefferson specially engaged to play the title-role in A Wise Woman; Edith J. Walters, for next season with The Little Homestead company.

PERSONAL.

FISKE.—Mrs. Fiske sailed last Thursday on the *Augusta Victoria* for Hamburg, accompanied by her cousin, Miss Emily Stevens. Mrs. Fiske will make brief visits to Nuremberg, Heidelberg and Munich, and will then proceed to Switzerland, where she will remain several weeks. She will return to New York in August.

GRIFFITH.—Frank Carlos Griffith, who has been acting manager with Mrs. Fiske the past season, resumes his position as librarian, art director and press correspondent at Poland Spring, Me., for the Summer, returning in the Autumn to his former duties in connection with Mrs. Fiske's tour.

JEFFERSON.—Lauretta Jefferson, a granddaughter of Joseph Jefferson, last week made her debut as an amateur actress, appearing as Enid Thurston in Our Regiment at a performance given at Montclair, N. J., by the Montclair Dramatic Club.

FOX.—Della Fox sailed for England on Wednesday on the *St. Paul*.

TOLSTOI.—Advices from Vienna state that Count Léo Tolstoi has contributed 1,500 roubles to the fund for the relief of the Jews of Kishineff.

MAETERLINCK.—Maeterlinck's first comedy, which is entitled The Temptations of St. Anthony, will early next season be produced at the Deutsche Theatre, Berlin.

D'ORSAY.—Lawrence D'Orsay, who plays the title-role in The Earl of Pawtucket, was the guest of honor at a reception given by the Twelfth Night Club on the afternoon of May 19. Mrs. Donald McLean delivered the speech of welcome, to which Mr. D'Orsay gracefully replied.

BARRYMORE.—A dinner in honor of Ethel Barrymore was given at the Carlton Hotel, London, on May 19, by Clarence Jones, of New York.

CREWS.—Laura Hope Crews, leading woman of the Henry V. Donnelly Stock company, will, at the close of the season, sail for Europe, where for a year or more she will study European stage methods, especially in the direction of light comedy.

TYREE.—Elizabeth Tyree will retire from the cast of The Earl of Pawtucket, at the Manhattan Theatre, on Saturday night, to rest for the Summer. Her role will be taken by Marion Giroux.

EAMES.—Emma Eames, who has been in poor health during the last few months, sailed for Italy on May 19 on the *Sardegna*, accompanied by her husband, Julian Story. She will go first to Genoa and from there to her castle at Terre del Campiglioni, near Florence, where she will spend the Summer. It is announced that Madame Eames will probably not appear at the Metropolitan next season, since Mr. Conried has refused to make certain concessions regarding rehearsals that were accorded her by Maurice Grau.

MELBA.—The rumors from Paris stating that Madame Melba was suffering from a throat affection are erroneous, since the famous singer is in perfect health.

GROSS.—William B. Gross, manager of the James A. Herne plays for Mrs. Herne, was in the Santa Fe Railroad wreck at Coolidge, Kan., on Sunday night, May 17, and was badly bruised on his left side and hip. He is resting comfortably at the Santa Fe Railroad Hospital, at Las Vegas. Mr. Gross at the time of the accident was on his way to his fruit ranch, which is located at Alta, Cal., in the El Cajon Valley, near San Diego.

CAMPBELL.—Mrs. Patrick Campbell, who closed her tour last Saturday night, will sail to-morrow (Wednesday) on the *Majestic* for England.

BERNHARDT.—Sarah Bernhardt appeared last night for the second time before a Berlin audience. Her reception by the press and public was markedly unenthusiastic.

TERRY.—Ellen Terry appeared as Beatrice on May 23 in a revival of Much Ado About Nothing at the Imperial Theatre, London.

PADEREWSKI.—Paderewski is suffering from acute neuritis. He has canceled all his engagements for the next three months and is resting at his home in Switzerland.

AT THE THEATRES

To be reviewed in THE MIRROR next week:

ROMEO AND JULIET.....Knickerbocker.
THE MERCHANT OF VENICE.....American.
JOHN HENRY.....Herald Square.
THE WISE WIVES.....Carnegie Lyceum.

Garrick—Facing the Music.

Farce in three acts, by James Henry Darling. Produced May 21.

Rev. John Smith	F. Newton Linde
John Smith	Henry E. Dixey
Mel Bennett	John Dorn
Colonel Duncan Smith	Ralph Delmore
Reginald Duffell	Harry Sheridan
Mabel	Cora Tanner
Nora	Katherine Grey
Miss Fotheringay	Gertrude Glisan
Mrs. Footing	Adelle Bartlett
Celeste	Gertie Hoff
Newsboy	Owen Wolff

Henry E. Dixey, the ever popular, ever reliable and exceedingly versatile actor, made his appearance as a star at the Garrick Theatre last Monday night in a new farce by James Henry Darling, entitled Facing the Music, and a modest little curtain-raiser by Clay M. Greene, called Over a Welsh Rarebit. Considering the heat of the night the audience was large, and the farce, being well suited to the silly season, was a deal of opposition from the onlookers. Altogether the Garrick bill provided a capital hot weather entertainment. In the cold, critical sights of the Winter Facing the Music would not be appreciated, but in the present state of the weather it is welcome.

The sketch entitled Over a Welsh Rarebit has but two characters, Gertrude Tom and Gerald Arthur Dick, played by Mr. Hale and Thomas Ricketts, respectively. Two old men, the one a man of the world and the other a man of profound ideas, meet, as is their custom once a year, and while the weekly Tom makes a rarebit in the chafing dish the conversation turns to the subject nearest the heart of each man—the welfare of his son. Presently there is a misunderstanding, then a quarrel, and it is discovered that the son of the Puritan is a sycophant, while the son of the man of the world is a church and Sunday school worker. There is a prompt reconciliation after the quarrel, and the two old men start together over to save for the club. The play is only a trifle, but it is true in sentiment.

Mr. Dixey's impersonation of the genial Grandfather Tom was delightfully mellow, warm spirited and natural. Mr. Ricketts was an excellent old Dick, but he was at certain moments too theatric in manner to be in harmony with the picture.

Facing the Music is an excellent example of an artificial play. Its plot, scenes and situations are familiar, and the manner in which the story is set forth is conventional. But the farce is expertly built, the action is lively, and the old material comes almost new by reason of the unfamiliar way in which it has been put together. The complications are, of course, improbable, and the explanation that would at any moment of the farce bring about a happy ending is withheld by the employment of the most far-fetched devices. Yet conventional, theatric and unnatural as the farce is, it is nevertheless laughable, which is all that one has reason to expect in a play of its sort, and is more than many ordinarily gets.

The action of the piece occurs in the flat, in London, of one John Smith, an American lawyer agent. In the first act there first another John Smith, who is the curate of St. Andrew's. The wives of both Smiths are away. The American Smith has taken advantage of his wife's absence to entertain a heavy friend of his named Mel Bennett, and on the night before the play opens the two men have been on a spree together. In returning home through the fog Smith was robbed, and he believes the thief to be a young woman whom he met by chance and whom he assisted to find her way. The wife of the curate, Mabel Smith, comes unexpectedly to London, and leaving the children of the Parsonage in which her husband has set up their household gods, she saves or has naturally taken possession of the flat upon the door of which is the name, John Smith. Upon the return of the American John Smith he leaps to the conclusion that Mrs. Mabel Smith is the woman who stole his pocketbook, and that she is pursuing him for blackmailing purposes. He therefore calls in a detective, Sergeant Duffell, who promptly invents a theory that Mrs. Smith and the curate are members of a notorious gang of thieves for whom the police have long been in search. From that point on the complications come thick and fast. Poor American Smith gets deeper in the mire at every step. The detective finally includes all the characters in his theory, and the moment before the explanation is made every person on the stage is nearly driven to distraction. The interest is held to the very last, because the explanation is made in a half dozen words at the fall of the curtain.

Mr. Dixey's portrayal of the American Smith was full of light humor, gaiety, spirit and droll perplexity. The part made no demands upon the actor's better qualities, but it brought forward his singular talents in delightful fashion. F. Newton Linde played the Reverend John Smith in the regulation stage clergyman style and was very funny indeed. John Dorn as Dick Bennett, Ralph Delmore as Colonel Duncan Smith, and Henry Sheridan as Sergeant Duffell gave the well balanced, falsified, fortyrogish that were to be expected of three such admirable actors.

Cora Tanner played the curate's wife, Mabel Smith, in graceful, sweet and most charming fashion. Katherine Grey was full of spirit and humor as the other Mrs. Smith. Gertrude Glisan gave an exceptionally clever impersonation of a vivacious actress, Miss Fotheringay, and Adelle Barber as Mrs. Footing, an autocratic housekeeper, was in every particular very successful indeed.

New Star—The Little Church Around the Corner.

Play in four acts, by Marion Russell.

Philip Vinton	Clarence Hartzog
Harry Grey	George D. Baker
Barney O'Toole	Thomas Morgan
Jimmie Warren	Lewis Morton
John Dillon	J. H. Lewis
Mr. Atwell	Peter Wilson
Daniel Smack	G. H. Gunnis
Nelson	Avon Royer
Mr. Maxwell	Clark Ingell
Process Server	Harry Brown
Policeman	Harry Williams
Mrs. La Estrange	Louise Rix
Miss O'Brien	Kathleen Kinsella
Liz Lemon	Louise Rix
Josiah	Edith Fitzhallet
Agnes Grey	Olive White

Marion Russell's The Little Church Around the Corner, a drama in four acts, had its first performance in New York at the New Star Theatre last week, under the management of Vance and Sullivan. It was well staged and mounted, the setting of the last act being remarkably effective.

The title is rather misleading, for "The Little Church Around the Corner" has no connection whatever with the plot, and only figures scenically in the finale.

The action of the play begins in the law office of Philip Vinton, a New York lawyer, whom attempts to gain possession of an alleged heiress form the theme of the story. He learns by chance that the heiress in question is Agnes Grey, a young married woman in his employ, of whom he is enamored, and whose husband, Harry Grey, being overfond of "the flowing bowl," in fact becoming a drunkard. Taking advantage of the husband's incapacity, Vinton has made many ignoble advances to the wife and tries to compromise her, deeming her helpless and an easy prey. His stupidity also is aroused by the discovery that she has legal rights to considerable property, and he plans her ruin. He manages to get her husband confined in an insane asylum, kidnaps her little girl, and drives the mother by his threats and perpetrations into hiding and poverty. His various attempts are foiled, owner of labor, the husband is freed, left believing his wife abducted through her own guilt is restored, and finding the heiress, after many weeks, seeks the protection of the wealth that had been awaiting her and also regained her husband. The villain is torn, humbled by himself, and is finally revealed as a happy and reconciled.

Act I shows Vinton's Wall Street office. Act II discloses the home of Agnes Grey a year later, and the office of Judge Dillon. Act III is in each contrasted. Act III reveals the interior of an insane asylum. Act IV presents the London office a lapse of two years, the law clerk of the wealth, first was born of right, her child in with her, only the business remains unsuccessful and it is in the settling of Henry's affairs that "The Little Church Around the Corner" appears, and it is at the afternoon tea-party of Agnes and known shades by a chance encounter on Christmas Day that the curate finds in Agnes with the husband whom Vinton's false schemes had separated from her. Of course, things are explained, and a reconciliation follows.

Thomas Hastings as Philip Vinton made a plausible and unpleasantly villain. The Judge Dillon of J. H. Lewis was excellent in a quaint and dignified manner. Lillian Rix as Mrs. La Estrange and Liz Lemon doubled well, but Liz Lemon's acting was very amusing.

Edith Fitzhallet as Josiah showed herself to be a clever little performer.

Louise Morton was lively and unconventional as Jimmie Warren, and Olive White as the persecuted heroine, Agnes Grey, gave a spiritual and intelligent rendering of her role. Peter Wilson as Mr. Atwell was successful, and the Harry Grey of G. H. Baker was well done. This week, A Wife's Peril.

American—A Mother's Love.

Melodrama in four acts by Hal Reid. Produced May 24.

Earl Elmond	Stanley Dawson
Sidney Mowray	Frank H. Denham
James Maxwell	Robert Cummings
Jack Hamilton	Paul Hoffman
Lloyd Smith	Thomas Ricketts
Jim Lawton	Lawrence Wheat
Jim Baker	Harry Watson
Jim Lewis	George Wallace
Chauncey	Frank Horton
Garland Gaden	James O'Donnell
Billy Oliver	George Smith
Tom Gaden	Paul Hoffman
Jim Hudson	Harold Wilson
Rev. Featherbanger	Thomas O'Brien
Peter Martin	Harold Wilson
Reverend Graves	Alfred Baker
John Martin	Thomas Ricketts
Jim Baker	Harry Watson
Jim Lewis	George Wallace
Chauncey	Frank Horton
Black Eagle	James O'Donnell
Bucking Bess	George Smith
Sandy Mclaurer	James Stewart
Rawhide Dick	Ben Franklin
Billy Rose	Harry Rose
Sheriff	Allen Archer
Cherokee	Anna Burton
Mother	Laura Lavadore

Another new melodrama by J. J. McCloskey, entitled Home, Sweet Home, or Across the Border, the latter part of the title being that by which the piece will be known in the future, was played for the first time at the Third Avenue Theatre yesterday afternoon before a good sized audience that gave it characteristic approval. The plot and action were conventional, and the characters were of the stereotyped order from the misdoing hero to the Methodist preacher. The woes did not "fog out" miles of subsequently fabulous wealth figured largely, and the ever-favorable papers of ownership were juggled from one person to another amidst the proper hidden scenes into final possession. Knives, revolvers, railroad trains, hanging-ropes and poison all had their share, and gore and death were common. Indians aided in the supporting of the "heavy" business and in the evolving of the story. But that the audience liked it, there is small room for doubt.

Garland Gaden, who is featured in the production, played the role of Billy Oliver, a miner, very effectively. Others who gave good support were Paul Hoffman, Harold Wilson, Allen Irving, Anna Burton, Frank Horton, Thomas O'Brien, Alfred Baker, and Harry Watson. Laura Lavadore made a hit in the role of a mountain girl. Max Milligan made a sort of Irish Methodist. This is the last regular attraction at this house for the season.

Murray Hill—The Private Secretary.

The familiar and ever popular comedy-drama, The Private Secretary, is the bill offered by the Henry V. Donnelly Stock company at the Murray Hill Theatre this week. The audience yesterday afternoon was large, and the performance was worthy of the comfortable applause that it won.

Mr. Donnelly himself played Cattermole in his customary humorous fashion. N. Sheldon Lewis as Mr. Marchand, Charles A. Hutchinson as Douglas, George Henry Trader as the Rev. Robert Spalding, and Robert McWade, Jr., as Gibson were especially worthy of praise. Laura Hope Crews played Edith Marchand in charming fashion. The others in the cast were quite equal to their roles. Next week, Our Boys.

West End—The Heart of Maryland.

David Belasco's popular drama, The Heart of Maryland, pleased large audiences at the West End Theatre last week. Alma Kruger was the Maryland Calvert, and the company that supported her included R. J. Murphy, Tefft Johnson, Herbert Bostwick, Rowland Hill, William B. Murray, Edgar Norris, Francis Justice, William McLaughlin, Robert McIntyre, Clarence Handyside, Harold Fisher, George Marion, Cecil Phelps, W. A. Carroll, R. H. Scott, Oscar Briggs, F. H. Coates, Charles Preston, Arthur Powell, R. J. Donnelly, C. Carnahan, Florence Foster, Janet Golding, and Anna Wynne. This week, The Royal Lilliputians spear in In Fontenelle.

Fifty-eighth Street—The Smart Set.

The Smart Set, a big aggregation of colored performers, headed by Lasses Wages, Billy McClain, and Madgana Cordella, drew large and enthusiastic audiences yesterday. The entertainment is bright and lively, and many beautiful songs are introduced. The work of Bessie Hagan was thoroughly appreciated.

At Other Playhouses.

Bijou—The Prince of Pilsen still pleases large audiences.

Broadway—The Wall of Parchment still packs with enthusiastic throngs and is applauded by large and well pleased audiences.

Bijou—Gabriel Gibson, in The Wedding Bird, begins a return engagement.

Casino—The Wheel of Go still draws large houses.

Wallack's—The Belles of Bob's seem merrily on.

Victoria—David Warfield begins his last week in The Auctioneer.

Belasco—Blanche Bates begins her last week in The Darling of the Gods.

Fourteenth Street—The Four Cohans continue in Running for Office.

Manhattan—Innocence is the Mill.

Grand Opera House—Francis Wilson appears this Thursday.

Proctor's—Three and Back in the Mill.

AT THE LEAGUE.

At the Hotel Savoy yesterday afternoon the annual reception of the Professional Women's League was attended by several hundred club members and their guests. Upon the platform in the large ballroom were seated the president, Mrs. Rosenthal, and the other officers. Those in the receiving line were Cora Williams, chairman of reception, and her assistants, Mrs. G. H. Gibbs, Maxwell Bennett, Kate L. Carnegie, Blanche Bates, Lotta Alter, Mrs. Fred. G. Bonn, and Mrs. C. H. Gibbs. Finishing the festivities of afternoon an entertaining programme was presented, as follows: Miss Lindsay, piano solo; Dora Thomas, "Spring Song"; May Isabel Fisk, in an original monologue; A Woman in the Case, farce; songs, Courtenay Brady; violin solo, Sam Gilmore; songs, Amelia Summerville. The accompanists were Miss Lindsay, Percy Sweney and Max Vogt. Mrs. Rosenthal then announced that the club would now get down to real work. A long report was read by Mabel Crahan, the treasurer, followed by the president's report, and finally the installation of the new president, Mrs. Edwin Arden, and the other officers. Dainty refreshments were served. Among the new names were received the Rev. Walter E. Bentley, John Glendinning, Fred. Thorne, Franklin Hilliker, and Edward Hanley.

GOSSIP OF THE TOWN.

J. G. Gibson, who closed with C. H. Callahan's Pennsylvania May 23, will play the lower role in the Whallen Opera company at Pittsburg, Mass.

The Protective Association of Doorkeepers of Greater New York Theatres was on Sunday organized by a number of doorkeepers of New York Casinos at a meeting held at the Belasco Theatre. Mr. Teale, of the Belasco, was elected president, and Mr. Maher, of the Broadway, secretary.

Martha Waldron, Henry Miller's new leading lady, is a graduate of the Boutelle-Wheatcroft Dramatic School.

Vernon's Long Island circuit has opened with the same theatres except Bay Harbor, Patchogue, and Bay Shore.

William A. Brady has leased the Madison Square Theatre for twelve weeks, beginning Oct. 4, and plans that Grace George shall appear in Pretty Peggy evenings and in Twelfth Night at two matinees each week. It is announced that if Miss George is will received the lease will be extended, and she will appear at the head of a stock company, presenting Frou Frou and other plays.

Clara Valentine Martin, the only daughter of Harry N. Martin, of St. Louis, it is said, will make her stage debut in Punch, Judy and Company, which Oscar Hammerstein will on June 1 produce at the Paradise Gardens.

W. D. Nesbitt has been appointed press agent at Lagoon Island, a steamer resort between Troy and Albany. This is his second season in that capacity.

The opening of The Gibson Girl, in which Blanche Ring was to have appeared at the Knickerbocker Theatre on June 1, has been postponed until June 8.

Alberta Gallatin, who is playing Rosalind in Ernest Shipman's As You Like It company, was forced by illness to cancel her recent engagements for Johnstown and Tyrone, Pa. She resumed playing at Altoona, having fully recovered.

John Saville, of the support of Mary Manning, is ill at Denver.

Robert Mantell, who is going abroad, has closed his contract with M. W. Hanley, who has for some years acted as his manager. On their separation Mr. Mantell entertained Mr. Hanley at a dinner in Toronto.

W. H. Hale, acting manager of Francis Wilson's The Toreador company, was married to Edith G. Fraser, a member of the same organization, at the Crown Hotel, Providence, R. I., on May 20. Mr. and Mrs. Hale were the guests of honor at a luncheon later in the day and they received a number of handsome presents from the members of the company.

The foundation for the new Nixon Theatre, Pittsburg, is well under way. This theatre is being built, according to well founded information, for Nixon and Zimmerman by F. W. Oliver, the wealthy steel and iron magnate of Pittsburg, who is to receive 5 per cent. on his investment from them. It is estimated that the land, together with the building when completed, will be worth $1,000,000.

Arthur Cyril Gordon Weld, the well-known musical director, now with The Runaways at the Casino, was married at the Hotel Walton in Philadelphia, on May 23, to Mrs. Robert Curtis Brown, known professionally as Jane Peyton, who was this season a member of Andrew Mack's company.

Daniel Frohman, according to report, is to be married this Summer to Margaret Illington, of E. H. Sothern's company. Mr. Frohman is now in Europe, and Miss Illington, who is now with the company in the West, refuses to confirm or deny the report. Friends of both Mr. Frohman and Miss Illington, however, assert positively that the marriage is to take place.

Funeral services over the remains of Thomas D. Mackay, who died in this city on May 14, were held last Monday in the undertaking establishment of Louis Roth. Many members of The Princess Chic company—of which Mr. Mackay was business-manager—and of The Bonnie Brier Bush company were present. The Rev. Walter E. Bentley read the service of the Episcopal Church. Robert Easton, of The Bonnie Brier Bush company, sang a solo, and Vera Michelena, of The Princess Chic company, sang "Nearer, My God, to Thee." The remains were buried in the Actors' Fund plot in the Cemetery of the Evergreens.

Clara Morris yesterday sent to Eleanor Robson, who last night made her first appearance in New York as Zaza, the following telegram: "As one who personally admires your work, I am specially pleased and I greatly esteem Belasco. Accept hearty congratulations and best wishes for success. Shall look forward with pleasure to seeing you."

Booth Tarkington is at his typical home at his home in Indianapolis. His wedding journey, it is remembered, took him to Egypt, Italy, Switzerland and a number of other countries. He will return to America in time to be present at the Public Court as a juror with Henry Miller, under the supervision of J. H. Gallagher, in The Theatre of Hate, and then he expects to go to Lenox to put the finishing touches to a novel upon which he has been engaged for some months. It is the plan of this experienced litterateur that he will go to Lenox to put undisturbed by

MACBETH AND HIS WIFE.

It is said that a man has three natures—that he is what he thinks he is, and what others think of him. Shakespeare in his great character studies has usually given us the first two natures of his characters, leaving it to the third party to decide whether their estimates are correct.

The common view of Macbeth and his wife—to take the most general opinion—was that the latter was a good sort, a white soul, but one unfortunately endowed with an evil will, a woman naturally strong and eminently cruel. Charles Lamb wrote of her as a kind, gentlehearted woman, of the kind that would notice at greatness no matter by what means.

Lady Macbeth was, at all events, superior in intellect to her husband. Charlotte Cushman described Macbeth as "the greatest of all the Boeotian natures," and believed that he was drunk most of the time.

Lady Macbeth is possessed of a brilliant intellect and a clear mind. She has evidently reasoned things out for herself, and has none of the superstition of her age. Her personality is vigorous. Mrs. Siddons considered her to be small and plain, with light hair and blue eyes. The beautiful results of her hand as Lady Macbeth calls her the "dearest chuck," and Duncan calls her "fair." Womanly she certainly is, for the whole power of her crime is one grim struggle against her tender, womanly self. We see her as the woman and as the wife throughout the play.

In her first great scene, where she is discovered reading her husband's letter (why do stage-managers make her enter after the curtain rises?) and declares that he shall be what he is promised, she does not once say "And I shall be queen." She then prays that she may be unsexed, and that she be filled with direst cruelty. She is not naturally so—she prays that she may become so.

The thought of the cruel deed does not come to her first: Macbeth has suggested it, for she says:

"What beast was't, then,
That made you break this enterprise to me?"

Besides, that letter. We only know the latter half. She has read part when we first see her. She has heard of this enterprise before. The letter seems to inadequate foul play even. There is a world of meaning in the last words:

"Lay it to thy heart, and farewell."

Lady Macbeth knows how to manage her husband. She taunts him with inconsistency, which is weakness; reproaches him with a want of love toward her, and insinuates that he is a coward—an epithet exceedingly distasteful to a man, and especially distasteful to a soldier. Last of all, she uses her most powerful persuasion, "We'll not fail." The officers shall bear the guilt. And she is to help him, for

"What cannot you and I perform
Upon the unguarded Duncan?"

There is a great struggle against the womanly side of her nature all the time. She has her fears, like Macbeth. Man-like, he trembles at the consequences, but she is afraid of herself. In spite of her nearly superhuman strength of character, her feminine instinct rebels at the awful cruelty of the meditated crime. At the supreme moment she stimulates herself with wine in order to "screw her courage," for she says:

"That which hath made them drunk hath made me bold;
What hath quenched them hath given me fire."

Nor does she keep her contract of helping her husband "perform upon the unguarded Duncan," for while she holds the dagger aloft over the sleeping body of the king, ready to plunge it deep in his heart, she is stayed by a tender impulse:

"Had he not resembled
My father as he slept, I had done't."

Macbeth sees no resemblance. He hears noises as if they are shouting "Macbeth!" to all the house, revealing his dread secret. He is afraid to think of what he has done, he dares not look on it. With what a horrible jest Lady Macbeth seizes the daggers! It is half hysterical, for not even a fiend could jest at such a time:

"I'll gild the faces of the grooms withal,
For it must seem their guilt."

Her declaration,

"The sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil,"

shows her contempt for the superstition that prevailed, not only in her husband, but in all the people of the time. How she contradicts her own words is plain, for just before Macbeth's entrance she has declared that she could not stab the sleeping king, because he resembled her father. Her words:

"A little water clears us of this deed.
How easy is it, then!"

are spoken to drive away her husband's one great fear—the fear of discovery. She knows that it takes more than water to clear them. It is she, in the end, who says, "all the perfume of Arabia will not sweeten this little hand."

When the time comes for them to make "their griefs and clamor roar upon his death," Lady Macbeth seems strained. However, she bears up bravely until she hears of her husband's second crime—his murder of the innocent grooms. It is not part of the plan, and the shock of it causes her to faint. If her fainting is assumed, why does she not assume this rule sooner? Why does she not faint at the first shout of the king's murder? The killing of a mere bodyguard was nothing—there was no danger to Macbeth's safety on their account. Such murders were common then. Macbeth did not hesitate to stab them, there is no lofty passage of sentiment about that—no evil consequences are attached to such an act. But to Lady Macbeth, the woman, the consequences did not play so important a part. The grooms were men, and they were killed.

In the banquet scene, after she is queen, after she is on the throne which cost so much, she declares sorrowfully:

"'Tis safer to be that which we destroy
Than by destruction, live in doubtful joy."

But the moment her husband enters she brightens up with the intent to cheer him.

"How now, my lord! Why do you weep alone?"

The banquet puts upon her a mighty strain. She must keep up appearances and overcome her husband's fears. She tries to explain his fit of wildness as but a strange infirmity which he has had from his youth, and then turns to Macbeth with the scornful query, "Are you a man?" She angrily reproaches him, but he heeds not until she reminds him of her friends. For the moment the superstition leaves him and the fear of discovery is paramount. Indeed, this whole scene is an exhibition of his guilty fear. Banquo's absence and the cause thereof is well known to him. It seems that the guests must suspect—that the spirit of the murdered man must appear and accuse him before all the court. Then it is that in his frenzy of fear he fancies that he sees the ghost, and cries out as if in defense, "Thou canst not say I did it!"

His wife behaves with admirable tact, and sends the guests away. When she is alone with her husband she no longer reproaches him. She is become the dutiful wife again—not loving, but full of duty.

In the latter scenes of the play there is no evidence that Lady Macbeth any longer loves her husband. She is aware of her superiority, both morally and mentally, and she cannot but despise him. She is a good wife. When the guests have left she is respectful and subservient. She suggests sleep. She has no pity. She realizes that she herself is the pitiful one. She suffers from remorse, from conscience; Macbeth from fear. She has done all she could to help him at the banquet. Discovery seems to matter little to her now. She utters not a word of reproach, as she might have done in the days when she respected him more—not a word of warning, but merely says that he needs sleep. It is what she herself needs, but what she can never have again.

Her softer nature cannot stand forever under the grievous strain. She is ill, but the physician cannot "minister to a mind diseased." It can cure only in madness. She has a lapse by her sensibility, and it is an unconscious action with her to rub over washing her hands. "The smell of the blood!" is on them still, and her life ends with the piteous cry of a strong heart broken.

With earnest but sympathetic words Lady Macbeth ends what she is most shocked in others. Her subtle mind not have been wholly bad, else she would not have been Macbeth's "dearest chuck" and "sweet companion." All natures of men love and respect good women and loathe wicked ones.

At the risk of repetition I shall put a few thoughts further concerning Macbeth. In all his speeches he impresses me as fearing discovery. The deed does not seem to worry him so much. That is a settled thing. But, "Stars, hide your fires, let not my thoughts be seen!" And "If the assassination could trammel up the consequence"—not the consequences of after life, but "that this blow might be the be-all and the end-all here—we'd jump the life to come." Then he enumerates the virtues of Duncan. He is so worthy a man and so beloved by his subjects that if Macbeth were discovered as the murderer he could offer no excuse, he had none but "vaulting ambition." To his wife he "beats around the bush," and finally comes out with the whole secret of his hesitation:

"If we should fail?"

He then considers: But if we mark the sleeping grooms that guard his chamber with blood, and use their very daggers, they will be accused of the crime, will they not? He is assured that no one can receive it otherwise, and replies, "I am settled."

Macbeth's superstition seems to me not greater than that of the average man of his time. His "air drawn dagger" which led him to Duncan is not a real superstition. Such a vision might arise in any one's fevered imagination under like circumstances—it is a mere dagger of fear. The ghost of Banquo is exactly the same. Macbeth is a coward. He dwells on the wicked deeds he has done, not from repentance, not because he is conscience stricken, but because he is in constant fear of discovery. Emerson wrote that to a criminal the whole world is made of glass—so it is to Macbeth. It seems to him that every one must know, that every one sees the ghost of the murdered Banquo before his eyes, and so he points to the "fake creation," crying out in trembling fear, "Thou canst not say I did it!"

It is the great problem of man's crime, hunting him down, not through conscience—that were bad enough—but more awful still, through fear, from which there is no hope of redemption.

The time, the place, the dead comes over him, and as one is apt to do under a great stress of feeling, he becomes poetical. "Now over half the world Nature seems dead," etc., but his poetry runs toward his one great thought—fear of what might follow. "Thou sure and firm set earth, hear not my steps, which way they walk, for fear thy very stones prate of my whereabouts." He commits the murder, and tells his wife how one kept crying "Sleep no more!" to all the house. The knocking frightens him. "every noise appalls him." When the dead king is discovered he bears himself wonderfully well, not minding killing the grooms, a crime as heinous as the murder of Duncan. "A man's a man for a' that."

His fears are not at rest after he is king. Banquo is in the way, and Macbeth says "To be thus is nothing, but to be safely thus"—is everything. He bribes ruffians to kill Banquo, for though he can sweep him away with his bare-faced power he must not, because of their common friends whom he must not lose. They must "leave no rubs and blotches on the work."

And to his wife: "We have scotched the snake, not killed it." His mind is full of scorpions because Banquo and his son live, and then—"There's comfort yet; they are assailable; then be thou jocund."

Macbeth noble! When he takes comfort in the fact that an old friend is not immortal? Then he calls on night to hide the deed—if anything can be hidden it makes no difference how black it is. How he praises the murderers when they announce Banquo's death, and how sorry he is that Fleance escapes!

He goes to the witches' cavern, and is assured that no man of woman born shall do him harm. His first thought is that Macduff, of whom he is told to beware, shall live, but—no. "I'll make assurance doubly sure—thou shalt not live."

So far as I can see, there seems to be no remorse in Macbeth. In summing up we find that he dreads the killing of Duncan, and hesitates and shrinks from it because the consequences are serious. He murders the grooms in a moment, and thinks no more of it. He rejoices when Banquo, his brother officer, is out of the way, is impatient because Macduff flees to England, but seizes the opportunity to murder his wife and children.

To me Lady Macbeth has a higher moral nature than her husband. She struggles against her better self—she forces herself to be filled with cruelty. She does not dwell on the consequences all the time—she knows that "If we fail—we fail." Instead of wishing that there would be no consequence, she hopes that her keen knife will not see the wound it makes, lest Heaven command her to stop. And if Heaven doesn't mean her conscience, what does it mean? She is afraid of herself. Ambitious for her husband alone, yet afraid of her own conscience. She rules Macbeth through his love for her. And she is conquered at the important moment, for she sees a fancied resemblance to her father. Is not this conscience? She faints when she hears of Macbeth's second crime, and he does not tell her of his proposed murder of Banquo. She realizes the horror of it all, the whole time, and is finally overcome by its entirety. Macbeth is not overcome, in spite of his vaunted fears and so-called nobility.

In a masterful article on Sir Henry Irving and Miss Ellen Terry's acting in Macbeth, William Winter, in reference to Miss Terry's conception of Lady Macbeth: "Ellen Terry as Lady Macbeth was both awful and pathetic. Those actors who grasp a character by intuition are always better than those who think their way into it, and Ellen Terry is strong in her intuitions. The ideal of Lady Macbeth that she presented is that of the fragile, fascinating woman, not the masculine termagant. Mrs. Siddons thought that Lady Macbeth should be slender and delicate, full of fire and spirit, but exquisitely feminine. It is certain that Macbeth loved her. A minute, profound and truthful exposition of that aspect of the subject was never given upon the stage until Ellen Terry gave it. Shakespeare did not leave it out of his scheme. No man is any longer a mystery when you know the woman who is in his heart. Ellen Terry made Lady Macbeth a ruler of her husband through his love for her, and not through her superior force of character or her insensibility to terror, danger or sin. And she depicted with heart-breaking remorse—which is not contrition—the desolate blank of silent, corroding misery, with no possibility of repentance or relief, and no fear of the future, because nothing can be more terrible and afflicting than the present, under which the frail body of the queen weakens, till at last, 'by self and violent hands,' she puts a period to her mortal woe and sleeps forever."

JANE CLARK

CUES.

Mr. and Mrs. Basil Gill will sail for England on the *Minnetonka*, on May 30, to spend the Summer.

Jeannette L. Gilder, the critic and dramatist, will sail for Europe next Saturday to remain until August.

Kirke La Shelle made arrangements last week to present Checkers at the American Theatre for a run, next season.

Dayton, Ohio, will have a new Dickson theatre next season if the plans of George A. Dickson and Frederick C. Dickson are carried into effect. The house planned is to be of brick and stone with a seating capacity of 2,200.

Toledo is another Ohio city that is to have a new playhouse next year, Dame Rumor being correct. The present Havey Theatre, devoted to vaudeville and burlesque, is to be altered and put into shape for stock engagements. The Garrick Theatre Company are the new lessees.

SHAKESPEARE'S BIRTHDAY AT STRATFORD-ON-AVON.

Thinking that the readers of THE MIRROR would care to read of the celebration of Shakespeare's birthday, I went to Stratford-on-Avon to take part in the proceedings. The weather was not in the best mood: it was cold and windy, with intermittent gleams of sunshine, but happily it did not rain, so the throngs that arrived at the interesting old town could get about without a serious amount of discomfort. I have been a frequent visitor to Stratford, and I never saw it so full of visitors nor so extensively and prettily decorated.

At the meeting of the Memorial Association a number of valuable gifts to the library and picture gallery were announced. The charming ceremony of decorating the tomb of the poet with floral wreaths and bouquets was observed, some hundreds of floral offerings being deposited on the slab under which the bones of the great poet have reposed for 287 years, sent from all parts of England. One superb wreath of orchids came from the house of Victor Hugo, Paris, to the home of Shakespeare, and was appropriately suspended on the front of the poet's birthplace. The long procession to the grave in the spacious and beautiful church, Stratford's noblest possession next to the memory of Shakespeare and richly associated with it, and all too small to hold the congregation for this always interesting ceremony, was unequaled, I think, by any similar homage paid to the greatest of other Englishmen.

In the afternoon there was a banquet given under the auspices of the Shakespeare Club in the Town Hall, the mayor presiding. The speeches were of a high order, two especially calling for notice, being the toast of the "Day," given by the Principal of the Birmingham University, and the reply for the "Drama," by Mr. Beerbohm Tree. Sir Oliver Lodge, proposing "The immortal memory of William Shakespeare," pointed out that in the poet's time this country was "Merrie England"—not overcrowded nor overworked. Its people lived in an atmosphere free from smoke, and indulged joyously in natural pleasures and amusements. Such conditions made for the expansion of the human spirit, as they saw it in Shakespeare. After a long era of commercial prosperity, keen competition had overtaken us. For himself he did not believe that genius was an outcome of the struggle for existence. That condition might be essential for development of animal life; it was not for the highest faculties of mind. That age had passed now and they must look rather to helpful, friendly co-operation.

Mr. Tree, who received a cordial reception, made an excellent speech. Speaking as an actor-manager, he declared, contrary to what was often said, that Shakespeare did pay, and that it was not true the long runs of his dramas in late years were due to luxurious mounting. More had not been done for the works of the Bard than modern dramatists demanded for theirs. He considered he had been subsidised by Shakespeare. He did not believe any Shakespearean play had been produced and properly represented which did not yield a substantial return. Mr. Tree announced that he had undertaken next year's dramatic representations at Stratford. He also outlined a scheme for making His Majesty's Theatre the nucleus of a training school for the national drama. No school could make the actor; that depended upon natural qualities and temperament, but talent needed opportunity and practical training on the stage. In connection with this scheme he proposed next season to send a Shakespearean touring company through the provinces, beginning at the poet's birthplace. "And then," continued Mr. Tree, "imagine the delight of studying Shakespeare amid the surroundings of this fair town! What an incentive to the young people to gain their first inspirations from these hallowed walks rather than in the dingy precincts of London! My only apprehension is lest, in the study of Romeo and Juliet, of Beatrice and Benedick, of Rosalind and Orlando, our graduates might wander hand in hand by the Avon, and by the willow that grows astant the brook, or reclining on the bank where the wild thyme grows, would be tempted to pluck the oxlips and the nodding violets, forgetful in the gentle dalliance of young love of the sterner claims of their art."

Among the speakers at the banquet was Miss Marie Corelli, who responded for Literature and Art in an eloquent speech on the genius of Shakespeare and on the mighty influence of his works. "What is the secret of the wonderful power which the poet exercises?" asked the speaker: "This almost divine power of expression. It is his sensitiveness of nature and his sympathy. He is like a photographic camera. Everything that came by him in nature, art and man impressed itself upon his mind and soul and got the best out of it and reproduced it with that grand faculty of language he possessed. This sympathy is that power which gave him his deep imagination and his wonderful and glorious fancy."

In all my visits to Stratford I never knew the hotels to be so crowded. The "Red Horse," said to be the oldest house in the town, displays a deed dated Nov. 15, 1602, which is carefully framed and hung up in one of the apartments. The fact that Washington Irving wrote the chapter about Stratford in his "Sketch Book" at the "Red Horse" confers upon this hotel a peculiar interest. The room that the American author occupied is kept very much as it was when he stayed there, and Mr. Colbourne proudly and rightly commemorates the interesting incident. There is the old-fashioned armchair in which Irving sat on that "night of memory and of musing" which he has described in the "Sketch Book." A brass plate is affixed to it bearing his name, and every visitor sits in this chair and looks with tender interest on the ancient fireplace, the quaint old clock and the poker which Irving speaks of in his graphic sketch as his sceptre. On the walls are hung pictures and autographic letters of Irving and Longfellow, interesting views of the neighborhood, and several portraits of the Bard whose name has shed an undying lustre on the little Warwickshire town. There are also souvenirs of visitors in the way of handsome photographs, to which many eminent artists have contributed. Altogether, the "Washington Irving parlor" is a place to see, and it is not too much to say that the gifted American writer in modern days was the first to chronicle the beauties, extend the knowledge and to throw a halo of alluring interest around the birthplace of Shakespeare. Many a tourist has had his desire to visit Stratford-on-Avon quickened after reading the delightful chapter of which I have spoken in the "Sketch Book."

Some wag circulated these lines on the day of the celebration:

TO WILL SHAKESPEARE ON PARNASSUS.

How'er we feel on other days,
How'er our folio faith is shaken,
To-day no English lips shall raise
A hymn to Bacon.
The vain contention does not cease,
And loyal hearts grow faint and craven,
But we'll not change for Yankee geese
Our "Swan of Avon."
Thy words endure for all to see,
Each sentence that you wrote a lifer,
Thou art our All—and Mrs. G.,
The merest cypher.

Apropos of casting doubts on Shakespeare's authorship, it is not generally known that Whittier, the American poet, wrote, "Whether Bacon wrote the wonderful plays or not, I am quite sure the man Shakespeare neither did nor could," and John Bright, the English statesman, said bluntly, "Any man who believes that William Shakespeare of Stratford-on-Avon wrote Hamlet or Lear is a fool."

I observed at Stratford that the name of the Bard was everywhere spelled Shakespeare, without the intervening "e" between the "k" and the "s," as it is usually printed in the United States.

HOWARD PAUL

George H. Murphy (dude), Actors' Society.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local!) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The annual meeting of the New York Chapter of the Alliance for the election of officers for the ensuing year and for delegates to represent the Chapter at the annual convention when the national officers are chosen, will be held this (Tuesday) evening, May 26, at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, at 8 o'clock. The Rev. Walter E. Bentley, President of the New York Chapter, will occupy the chair and make an address. Reports from the other officers will also be given.

On Thursday morning, May 28, the annual convention of the National Alliance will be held in St. Chrysostom's Chapel at ten o'clock. Bishop Potter, President of the Alliance, will occupy the chair, and make an address, and reports from the officers will follow. There will be an election of the National officers to serve for the ensuing year, and the voting will be restricted solely to the delegates who will be present and represent the New York, Boston, Philadelphia, Albany, Pittsburgh and other Chapters of the Alliance.

On Thursday evening, May 28, there will be a reception given by the New York Chapter at St. Chrysostom's Chapel at 8 o'clock. Addresses will be given by the visiting delegates and others and a fine musical programme is promised under the direction of Madame Von Klenner. After refreshments have been served there will be dancing. All members are cordially invited and each member may invite two friends.

The thirty-seventh regular service of the New York Chapter was held last Sunday evening, May 24, at the Church of Zion and St. Timothy, West Fifty-seventh Street. The Rev. Henry Lubeck, LL.D., rector and chaplain, preached the sermon, the subject being "The Art of Reserves and the Reserves of Art." There was a large attendance.

SUGGESTIONS.

Don't "feel" at first performances.
Know the context thoroughly.
Know your lines as soon as possible.
Study your "part" from the balcony, with your eye well on yourself.
Act at last rehearsal, that you may discover your pulse.
Absorb your associate's weaknesses, and work above or below his strength.
If an associate takes your tone, change it.
Keep your feet well under you and your head well over you.
"All emphasis that is unnecessary must be bad emphasis."
Don't "roast" an associate—that won't improve him.
Don't complain of an associate's "business" after the first performance; do it before.
Don't "knock."
Don't tell any one how good you are, and don't tell him you are bad.
Don't cry—let the audience do that. More art, less tears. (I don't remember having seen but one drawing calculated to bring sadness wherein tears were shown. It was an illustration in Don Quixote—the picture of an ass.)
Sob between syllables, not words. It is the sob of the words that tells; not the artist's.
Let your sobs be as clear and sharp as words.
Don't drink—much.
Take exercise.
Don't do acrobatic death falls; they are rarely natural and never artistic. Don't add cruelty to death.
Don't write letters in words—write them in sentences, and rapidly. Art, in that detail of your art, approves this transgression.
Don't force your points—unfold them. Silence is the superlative in applause. Besides, it isn't good taste to ask an audience to do what it doesn't care to do.
Speak as if you drew from your brain what you spoke.
Let the auditor see the word before you speak it.
Read Hamlet's "Advice to the Players" at least once a week.
Be true to your ideals even if you lose your manager.
And remember, "That which came out of his mouth destroyed him."

LAURIE LOUDEGAR.

ASSOCIATES SUB ADLER.

Joseph Edelstein and Boris Thomas Letsky, ex-partners of Jacob P. Adler, last week brought suit to prevent Mr. Adler from appearing as Shylock at the American Theatre. The action was postponed until yesterday (Monday) and again until Wednesday.

AMATEUR NOTES.

The Pirates of Penzance was on Thursday presented at the Casino at Plainfield, N. J., by a cast of amateurs. William Holmes directed the performance.

The Park Dramatic Society of Brooklyn on the evening of May 19 presented Hazel Kirke.

Princeton students on Saturday gave outdoor productions of As You Like It and A Comedy of Errors. It was the first time in the history of the college that a play has been presented on the campus.

OBITUARY.

Robert Mooney Todd, father of William B. Todd of The Span of Life company and of Harry C. Todd of Stetson's Uncle Tom's Cabin company, died at his home in Toronto, Can., on May 18, aged eighty-one years. His wife died last September. Both were well known to and deeply beloved by the older members of the profession who visited Europe.

Mrs. Charles H. Dunn, known professionally as Katherine Fermaine, killed herself in her apartments in this city on May 19 by taking poison. Miss Fermaine's last engagement was with Thomas Q. Seabrooke in The Isle of Champagne. Upon her marriage to Mr. Dunn, who is a non-professional, she retired from the stage.

Theodore Reichmann, the noted German baritone, died in Vienna on May 23 of apoplexy. He was fifty-four years old and had been before the public since his youth. He visited America in 1886 and again in 1890, appearing at the Metropolitan Opera House in grand opera.

William W. Walters, for the past seven years the treasurer of the People's Opera House at Norfolk, Va., died at Mosley's Banks, Va., on May 21; aged seventy-nine years. He is survived by his son, H. H. Walters, who is the house and manager of the People's Opera House.

Howard Day Aiken, the grandson of Frank E. Aiken, the actor and manager, died in Boston on May 11. Though only thirteen years old, he had won considerable repute as a photographer.

Abraham Fleishman, for more than twenty years connected with the Walnut Street Theatre, Philadelphia, died in that city on May 17, aged fifty-six years.

Matthew McGovern, an old time circus performer, died at Frankford, Ky., on May 18, of apoplexy. Seven years ago he was injured by a fall and was obliged to retire from the ring.

Wanted, For Summer Stock.

Company of twelve acting people (seven Gentlemen and five Ladies); must be good; to play repertoire of light comedies four nights a week. Will give certainty.

Address, Manager Ridgway Opera House, Ridgway, Penna.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Frank Gardner and Lottie Vincent, Mr. and Mrs. Jimmie Barry, James Richmond Glenroy and Ascott and Eddie are prominent in a programme that embraces Ford and Dot West, McRae and Wyatt, West and Williams, Rivers and Clark, Miles and Nitram, Will Thompson Davis, Leighton and Leighton, Harry Bell, and the vitagraph. The Burio-Lowando Circus is an added attraction.

Keith's Union Square.

The bill embraces Marshall P. Wilder, Milton and Dollie Nobles, the Kaufman Family, Raymond Findley and Lottie Burke in Stage Satire; Crawford and Manning, Herbert Lloyd, Campbell and Caulfield, Chiarella and Newell, Nyssa and St. John, Kharum and Gale, Mr. and Mrs. Stuart Barrow, Delmore and Onega, Chinese Johnny Williams, and the moving pictures.

Proctor's Twenty-third Street.

Edwin Long and Company present for the first time here a new operatic travesty called Prince Flora. J. A. Murphy and Eloise Willard head the regular vaudeville bill that includes Swan and Bambard, Bobby North, Mildred Flora, Reed and Shaw, the Four American Trumpeters, Nellie V. Florede, Emmet De Voy and company, Lantel, and the kalatechnoscope.

Proctor's Fifth Avenue.

The Rajah is this week's play, with Florence Reed, Paul McAllister, Wallace Erskine, George Friend, Hugh Ford, Duncan Harris, Eva Vincent, Cecylia Mayer, and others in the cast. The olio includes Gerard Brothers, Hughey Flaherty, Talto Dan, Lauletta, Agnes Bayliss, and the kalatechnoscope.

Proctor's 125th Street.

The stock company presents On the Wabash, with the scenery used last week at the Fifth Avenue. The cast includes Adelaide Kelso, Willard Blackmore, Bettina Gerard, George R. Bryant, Sol Aiken, Richard Lyle, H. Dudley Hawley, Ada Lovick, Kathryn Kent, and others.

Hurtig and Seamon's.

Lillian Burkhart heads the bill, presenting her new sketch, A Strenuous Daisy. Others are Julian Rose, the De Forrests, Lillian and Shorty De Witt, Hal Merritt, Sallie Stembler, Gehrue Sisters, Paul Stepehens, and the vitagraph.

Circle.

Pulgora heads a programme that includes Mattie Keene and company in Her First Divorce Case, O'Brien and Havel, Yorke and Adams, the Three Livingstons, Falke and Semon, John Ford, Zimmer, Robbins and Trenaman, and the vitagraph.

THE BURLESQUE HOUSES.

Dewey.—The Bowery Burlesquers are holding forth here this week.

Miner's Bowery.—Young Corbett and a vaudeville and burlesque bill make up the programme.

London.—This is the final week of the season, with the Innocent Beauties as the attraction.

Miner's Eighth Avenue.—The Black Crook Burlesquers hold the boards.

LAST WEEK'S BILLS.

Keith's Union Square.—Idalene Cotton and Mick Lang were the headliners, presenting their new act, The Critic and the Lady. Mr. Long impersonates a reporter, who is seeking a interview with an actress and disguises himself as a photographer. He succeeds in inducing the player to give a number of her impersonations, and contributes one or two on his own account. Miss Cotton introduced her pleasing imitations of French and Spanish singers, which met with enthusiastic approval. Mr. Long recited the "Story of a Rose" in the Italian dialect very cleverly. They finished with their familiar but always enjoyable travesty on Camille. Will M. Cressy and Blanche Dayne, for their second week, offered Mr. Cressy's sketch, A Village Lawyer, which is as charming as anything he has ever done. The humor of it is excellent, and the pathos is not overdone. Ella Fay brought down the house with her skittish rendition of "The Belle of Avenue A" and other songs. Joe, Myra and "Buster" Keaton were very amusing. They have added a number of new gags to the act, which makes it go even better than ever. The Pantzer Trio went through a series of very difficult gymnastic tricks. Lillian Western again proved herself past mistress of the xylophone. The Brothers Martine and their bounding table won applause. Al. Lawrence the mimetic comedian, had some new material, which, added to his already good stock, pleased the spectators immensely. He has a quick method of working, and does not give his hearers time to think between laughs. Wesley and White gave a very poor imitation of the Nawns, but redeemed themselves with some fairly good dancing. Edward Doyle, the juggler, did several smart tricks. Sidonia made a hit with his comedy work, which precedes a very good wire specialty. Marion P. Littlefield displayed a very good contralto voice, but her enunciation would stand improvement. Adamini and Taylor did a delightful singing act with guitar accompaniment, which was warmly applauded. The Brittons danced cleverly, and Parker's dogs, Fields and Whalen, and the moving pictures rounded out the bill.

Tony Pastor's.—The Four Emperors of Music headed the bill, and produced plenty of harmony. Lizzie Evans and Harry Mills made a big hit in The Country Dance, in which the quaint talent of Miss Evans has full scope. The lines of the sketch are bright, and there is much amusing business introduced. Cook and Sylvia sang and danced, and Mr. Cook showed himself more than ordinarily expert in the buck line. Carrie Rider and Josette Webb caught on splendidly with their bright, breezy act, and were warmly encored. Nelson and Milledge interested as well as they have in the past with their familiar Glass Put In act. The Mills-Nowland Trio were very active in their sketch, Keeping Busy. More or less interesting specialties were put on by La Roy and Wally, Williams and Willing, the Two Pucnits, John and Carrie Mack, and Caprice R. Lewis, assisted by Fred. Hunter. Good views were shown on the travel-options and the vitagraph. James B. Donovan was an hours during the early part of the week that he was unable to appear, and his place was taken by Campbell and Caulfield. Mr. Donovan improved so much that he was able to go on on Thursday evening. He succeeded in keeping the audience thoroughly amused with his new single act, which is well put together and contains some excellent material. Mr. Donovan is a magnetic comedian, and his good-natured, happy way has a decidedly tonic effect on his audience from the start. He is a great favorite with the patrons of this house, and they gave him a warm welcome and an abundance of applause.

Proctor's Fifth Avenue.—Joseph Arthur's play, On the Wabash, was carefully presented by the members of the stock company, who show undiminished energy, in spite of the warmth of the weather. Florence Reed, as the heroine, had an excellent opportunity to display her talents as an emotional ingenue and succeeded admirably. Paul McAllister was manly and effective as the plow boy who has to fight for his rights. Bettina Gerard made her reappearance in the difficult role of Sincerity, the "villainess," and scored a genuine hit. She looked extremely well and acted with much force and earnestness, giving an intelligent and praiseworthy performance. George E. Bryant, George Friend, John Westley, and Verner Clarges contributed excellent character sketches. Others in the cast were Al. Roberts, Victor Brown, Andrew Stephens, L. V. Hawley, Charles Adams, William Fuller, Harvey Briggs, Bert Leighton, Chauncey Holland, James G. Reaney, Ada Lovick, Marion Mather, Annie Reynolds, Susan Barnes, and Kathryn Kent. Bobby North made a hit with some Hebrew parodies and stories. He has a good dialect and an agreeable method. Lucy Monroe did her imitations, and Musical Bentley, Herman Townsend, Smith and White, Lavelle and Grant, and the kalatechnoscope filled out the bill.

Proctor's Twenty-third Street.—Mr. and Mrs. Gene Hughes were the headliners, and once again presented their very amusing farce, A Matrimonial Substitute, with the result that the house was kept in roars. This is one of the funniest sketches in vaudeville, and as played by these clever performers cannot help but score heavily. Mrs. Hughes' costumes occasioned much favorable comment among the women. Julian Rose was warmly welcomed, and his new Hebrew parodies were heartily encored. James and Bonnie Farley were very amusing in The Messenger Boy, which wears well. Gaspard Brothers presented an effective act. Juggling Roman axes with great dexterity. Armstrong and Wright did fairly well with their songs and dances. Bennett and Rich won laughs with their comedy act. The Yaito Duo danced their Russian dances with much enthusiasm. May Walsh, vocalist; Allen Wightman, clay-modeler; Adams and Kelly, comedians; Rieton, juggler; Crouch and Richards, musicians; Latimore and Leigh, magicians, and the kalatechnoscope were also in the bill.

Proctor's 125th Street.—The Still Alarm, by Joseph Arthur, once more proved an excellent drawing card and met with hearty approval throughout the cast. Willard Blackmore as Jack Hall and Frank Belcher as the village fool were decidedly delicious. Ada Lovick, Eva Vincent, Lucyle Mayer, Bell Aiken, F. Dudley Hawley, and others were well cast, the scenery and effects were excellent, the Musical Bells and the kalatechnoscope were on between the acts.

Circle.—Marie Dressler was the leading feature, and received a welcome that proved that her many friends were extremely glad that she had recovered from her very severe illness. All of her songs and recitations in her own delightful way, and had to give many encores before the audience would let her retire. Rogers Brothers in Ireland and Arthur was plenty of laughs with their funny sketch, entitled. James F. Kelly and Dorothy Kent, assisted by their associates, Walsh, A. O. Duncan had the usual number of very good selections, sang some songs very harmoniously, with a little comedy added in which helps the act materially. The Three Lelliotts, Lavilles and Patterson, and the vitagraph were also in the programme.

Hurtig and Seamon's.—Jules and Ella Garrison headed the bill with their travesty act, and the result was highly satisfactory, as the audience enthusiastically testified. Al. Holman and Lottie Moore found ready appreciation for their brisk little sketch, Hooker's Function. Mr. Holman was as pleasing as ever, and Miss Moore's piquant vivacity of face and movement charmed immensely. Collins and Hart scored heavily with their burlesque acrobatics. Their act is full of surprises and creates the liveliest sort of interest. The Thor Musical Trio gave a very acceptable performance, and were called to respond to several encores. Maud McIntyre was very successful with her character sketches. Her work is splendid and met with hearty approval. The Three Livingstons did very well with their acrobatic act. Cliff Gordon created much laughter with his funny German dialect. Frazier and Peterson, in a good singing and dancing turn, and the vitagraph were also on the bill.

The Burlesque Houses.

Dewey.—Manchester's Vanity Fair company drew large and well pleased houses last week. The entertainment opened with Ophelia and Fedora, followed by an olio including Lillian Held, Norman, Falso and Burns, Marfolia and Lancaster, Happy Jack Gardner, Brown, Harris and Brown, and Mlle. Ani, the sensational trapezist. A Hot Finish closed the bill.

Miner's Bowery.—Sam T. Jack's Burlesquers, with Mabel Hazleton, Mullaney and Sabine, and others, pleased good houses.

London.—The High Flyers attracted fair audiences. In the company are Belle Harvey, Weston and De Veaux, Fred. Nolan, Matthews and Ashley, the Harpers, and others.

Olympic.—The season closed at this house last week, with the Black Crook Burlesquers. The theatre will be dark until September.

Miner's Eighth Avenue.—Miner's Bohemian Burlesquers finished a diverting entertainment. Grace La Rue, Edna Davenport, Keeley Brothers, and others are in the company.

MURPHY AND WILLARD.

LAFAYETTE HAS ELABORATE PLANS.

The Great Lafayette closed a very successful season last week at Norristown, Pa., and will soon sail for Europe to secure a big sensational novelty for next season, for which he will also import handsome costumes. His company next season will number sixty-four people. He will carry his own orchestra, concert band, stage hands and all the scenery used in his entertainment, requiring nothing but the bare walls of the theatres from the managers with whom he will play. He will lease his illusion, The Lion's Bride, as he expects to have something to take its place that will be far more startling. His entertainment for next season is planned to run continuously without any overtures or waits, and the arrangements are in the hands of H. W. Gumpertz, who will have full charge of the stage. Lafayette will be his own boss, as usual, next season, and will not be interested in any other enterprise. His principal assistants will be Walter C. Kelly, who will go in advance, and Arthur Roberts, who will act as treasurer.

[illegible] NOTES.

[illegible], Clermont, May 24, 1903.

I am on receipt of the Dramatic Mirror, [illegible] and I am glad to see that [illegible] Parisian Models, which I consider, will have a [illegible] [illegible] the [illegible] [illegible] and Captain Woodward's wife. Now, dear, I [illegible] a week of Sundays, although the new [illegible] over to Europe with Miss Marbury's [illegible] and if her right name were known she would be [illegible] Lenox. She has recently succeeded [illegible] Anna Gould, Consuelo and Miss Elkins, "society" [illegible] Mlle. Lender's living pictures, Kelly's Hungarian troupe of dancers, the Schicht Brothers' [illegible] Quartet, who are known as Germany's best [illegible]; Harvey's trained seals, and the ballet. In the ballet there is some kind of an exhibition called "Amsterdam Cake-walk," which, I am told, was stopped by the Italian ballet-master. If he had called it the "seasonal-walk" it would have [illegible] been better named. I have played in some [illegible] cake-walks in France, Hungary, Sweden and Germany, but of all weird things this "seasonal-walk" is the "oddest." Finally accounts that last word; I had to coin it in order to explain what it looked like to me.

The whole Continent is full of "Loop the loop" acts, and more are springing up every day. It will take a month or so to wear them out, after their first opening. Dir. Glück, of Dusseldorf Apollo Theatre, is offering as a special attraction Professor's forty living Krokodils, Kaufman Troupe of cyclists, Vermetta and Bianca, who are making quite a hit with their triple bar act; Nanny Tanny, "dancerem" (so she is billed), Walter Stelzer, humber, and the Swedish Brothers Ernemann. This theatre closes its doors May 15 for the Summer season. Lina Pantzer, sister of the Pantzer Brothers, has appeared at Circus Paris in Spain in a new combination act, and has met with instantaneous success. Velardo, the instrumental man, is also doing very well. As Continental performers have been in the habit of taking into their cranks all the baggage that they could possibly carry, which sometimes amounted to several hundred pounds, the Bavarian railroad has issued an order that no one will be allowed to carry any package or baggage which weighs over twenty-four pounds. This will mean a great deal to all travelers, as excess baggage costs more than actual railroad fares. This order has always been printed and posted in all cars, but it has never been adhered to. Now it will be strictly looked after by all the employes.

The stage-workers or scene-shifters have organized and now have over 270 members. The theatres of Berlin, Breslau, Köln, Freiburg, and Aachen are all in this new association.

In Copenhagen, Norlaugh and Beck-Olsen had a wrestling match, which ended in Olsen being thrown in one hour and thirty minutes. This is the team that is trying to arrange to go to America. Their holding back so long is because Hackenschmidt, the "Russian Lion," who is positively the greatest wrestler in the world to-day, refuses to go along, as he wishes to come to America alone. Professor Bogas, the famous sculptor, has hewn Hackenschmidt's form out of solid rock. Herr Bogas is the sculptor who does all the work for the Kaiser of Germany, and has made a wonderful figure of Hackenschmidt. He measures fifty-two inches around the chest. It is likely that he will go to America this coming season. We leave for Moscow this evening, and hope they will not send me to Siberia. Regards and best wishes. Harry Houdini.

HENRY LEE'S GREAT DANE DEAD.

Tyras, the great Dane dog which was the constant companion of Henry Lee, and to which the actor was very much attached, died in this city a few days ago. The dog was given to Mr. Lee ten years ago by Prince Charles, of Denmark, and when the actor put on his impersonation of Bismarck the dog always appeared with him on the stage, adding greatly to the effectiveness of the picture. Tyras had been twice around the world and had appeared with his master in nearly every country on the globe and before the highest dignitaries of every nation visited by the player. Last January, when Mr. Lee was returning from Australia, his pet was stricken blind on the steamer, and when he reached New York he put him under the care of a veterinary surgeon, whose efforts, however, were of no avail, as poor Tyras died of Bright's disease. Mr. Lee had the dog's remains prepared for burial. He was laid in a rosewood casket, on a bed of flowers, and his master and several friends followed his body in automobiles to the dog cemetery at Scarsdale, N. Y., where he was laid away. Mr. Lee intends having a suitable monument erected, on which will be inscribed a tribute to his faithful pet.

J. A. MURPHY AND ELOISE WILLARD.

The Mirror this week presents a picture of the popular vaudeville team, J. A. Murphy and Eloise Willard, who have been presenting their irresistibly funny "Doughnut" act for the amusement of the patrons of the Eastern vaudeville houses for the past five years. The quaint humor of Mr. Murphy never fails to score, and his definition of a "ravine" is a wonderful bit of word-juggling, which reminds one of a "dictionary on a tear," as one able critic has remarked. Miss Willard, aside from being a clever comedienne, is one of the sweetest singers of the day, having a voice of absolute purity, and her ability to sustain a high tone for an indefinite period is fully proven in her artistic rendition of "Killarney." After playing a few weeks at the parks the team will retire for the heated period to their new Summer home at Navesink Highlands, N. J. Their bookings for next season are already well advanced, as their services are in strong demand by the managers of the best vaudeville houses.

BOSTOCK AT CONEY ISLAND.

Frank C. Bostock, the Animal King, opened his season at the Sea Beach Palace, Coney Island, which has been entirely refitted for exhibition purposes, on Saturday evening last. An entrance has been built extending to Surf Avenue, making a handsome approach to the old building. There was a large and appreciative audience present at the opening, which augurs well for the success of the enterprise. All the big features shown at the St. Nicholas Rink, in this city, last Fall are included in the Coney Island exhibition, the principal acts being those of Madame Morelli, Captain Bonavita, and Herman Weedon. The exhibition will remain during the entire Summer. There is no bar connected with the enterprise, as Mr. Bostock wishes to make the resort a safe and pleasant one for women and children.

ARMSTRONG'S ELECTRIC BALLET.

P. C. Armstrong's Electric Ballet, which has been a feature with The Evil Eye, will be, after June 1, available for vaudeville, farce-comedy, comic opera or spectacular productions. Mr. Armstrong furnishes the production complete, with the exception of the eight girls who appear in it. He will, with the assistance of his wife, supervise the production, and see to it that the specialty is properly put on. Everywhere the ballet has been seen it has received nothing but the highest praise from managers, press and public, and as a novelty it ought to be a great drawing card. Mr. Armstrong's headquarters are at 124 West Thirty-sixth Street, New York.

BIG AMATEUR CIRCUS.

The members of Relief Engine Company, of New Rochelle, N. Y., gave an amateur circus in that city last week, which was largely attended. The Mayor acted as ringmaster, and nearly fifty ambitious youths appeared as riders, clowns, freaks and "barkers." The circus was one of the big events of the season in Westchester County.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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LARGEST ELECTRIC BALLET EVER PRODUCED.

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FLORENCE REED HAS A COOL HEAD.

For the second time this season, Florence Reed, leading woman of the Fifth Avenue Theatre stock company, recently saved Mr. Proctor's playhouse from possible destruction. Just before the end of the farce, Who Is Brown, a grate fire used in the scene got out of order and blazed up dangerously near a backscenic wall for dividing the auditorium. Miss Reed noticed it at her entrance, and while delivering her lines threw a quick glance to every one in the wings, giving the alarm without betraying her agitation to the audience. Paul McAllister, who was also on the stage at the time, walked over and tried to stamp out the flames, repeating his lines at the same time. Frederick Reed, as the butler, walked in at this juncture with a pail of water, and pretending to put out on the fire, made a quick finish to what might have developed into a serious catastrophe. None of the players lost either their heads or their lines, and the play went on smoothly to the end as though nothing had happened.

CHANGES AT KEITH'S.

A new scheme was introduced at Keith's Union Square yesterday that does away with the services of the card boy. Instead of the cards with the names of the performers printed on them there is an electrical device on which any letter of the alphabet may be shown. The performers are designated by a letter in the programme, and the spectators except it to learn by whom they are to be entertained. This plan is a good one, as it will do away with squabbles between the artists and the management regarding precedence in the programme. This week Marshall P. Wilder, who is the headliner, is "K," which places him in the eleventh position; while the announcement, which is marked "A," is at the top of the list. The old plan of having some of the less important acts do duty turns a day here has been returned at Keith's. There are fifteen acts on the bill this week and eight of them do "three a day."

FRED WARD IS RECOVERING.

Fred. Ward, the comedian, formerly of Fields and Ward, who has been very ill and under the care of Dr. Fraenthal, is rapidly recovering, and is able to enjoy the Spring sunshine in the streets every day, receiving the congratulations of his many friends. About the middle of June he will go to Liberty, Sullivan County, N. Y., to remain for two months or longer. A testimonial benefit for him has been arranged to take place at the Dewey Theatre, this city, on June 14. A number of headliners have volunteered for the affair, which will be under the direction of Al. Fields, who is now playing in the The Runaways, at the Casino.

VAUDEVILLE JOTTINGS.

J. Harvey Briggs' Quartette is playing Proctor's 125th Street Theatre this week.

Frank Gean Hatton was granted a decree on May 21 from E. Rose Hatton by Justice Dickey, sitting in Brooklyn.

The members of the Weber and Fields co., playing at the Auditorium Hotel in Chicago, had a revels party on Tuesday night last, through an alarm of fire in the hotel.

Whistling Jess Reeves is out of vaudeville for the present, as he is playing the part of Jabbo Jones in John Henry, which opened at the Herald Square last night.

Lewis Cecil Lane, of the Three Sisters Lane, sailed last Saturday on the "Finland" for Brussels, Belgium. While abroad she will do a single routine and likewise get at the musical vaudeville houses on the continent. She will also visit London.

Byron Spence, whose circus played in Fort Chester, N. Y., last week, issued his check to the striking musicians of the town for a day, in order that their treasury might be replenished. The strikers, to the number of 100, took part in the street parade.

Maude Oliver will make her reappearance in a vaudeville at the New York Theatre roof-garden when the season opens.

Fanny Fanny Fields, who has been unusually successful in pleasing the patrons of the English music halls, will sail for America on the "Celtic," which is expected to arrive here about June 12.

James B. Adams is at Long Park, Coney Island, N. Y., making preparations for the opening of the theatre's season, in which he will present Mammy Dumpty for the entire Summer, beginning May 30.

Manager M. S. Bentham has booked the Flanders Sextette for thirty weeks next season.

Mayme Gehrue will be with the La Salle Stock co. in Chicago all this season.

John Keller, famous as the "Upside Down Man," will open at Hurtig and Seamon's Rose. 7. He has been in Europe for the past seven years.

Rentzsch, the lion tamer, will open at the Masonic Temple Roof-Garden, Chicago, Aug. 31, and has a season of twenty-four consecutive weeks to follow.

The Tunnicliffe Four (Nat Wilson, Harry Thornton, Burt Eaton, and William Fuller), have closed their season with The Bell Boy. After a brief rest they will open on the Western park circuit. They have been engaged by Sam Devere for next season.

J. Aldrich Libbey and Katherine Trayer were guests of The United Commercial Travelers Men of California at Los Angeles last week. Mr. Libbey was elected an honorary member and "Radio Green" was chosen as the club song.

The Madison Theatre in Seattle has been acquired by the Bilson circuit and will hereafter be a continuous house.

Thompson's Tourists, featuring Bird, the magician, opened at the Thomasville, Ga., Opera House May 12 for a two weeks' engagement, playing to good business. Mr. Bird introduced some new and original feats. He was supported by Jean T. Raleigh, Billy Beard, Maddox and Crawford, and a new idea in motion picture machines, the "Gasabescope," perfected by Manager J. J. Bird. Mr. Beard and Miss Raleigh, in their society sketch, made a distinct hit. Mr. Bird will close his engagement May 23, after which the house will remain dark indefinitely.

Len B. Sloss, after an absence of nearly five years, will return to America in August. He will be accompanied by his wife, known on the stage as Rosie Eaton, whom he will introduce here in musical comedy and not in vaudeville, as has been reported. During his absence Mr. Sloss has conducted theatrical enterprises in England, Continental Europe and South Africa.

The Four Bianos were forced to rest the week before last, owing to the illness of the father of Robert Biano. With the exception of that week, the troupe will soon have completed a full year of solid business. They were very successful last week in Detroit.

Collins and Hart last week played a successful engagement at Hurtig and Seamon's, and have joined the Young Corbett co. for this week. This team joined hands about a year ago and has worked forty-eight consecutive weeks, commencing last season. They play all return engagements next season before sailing for Europe, where they open at the Tivoli, Dec. 21 for a month's engagement, with other music halls to follow.

John Garrison, who is an energetic member of the S. P. C. A., was kept busy last week holding up drivers who abuse their horses during the hot weather.

The Lashays, military musicians, have just closed a very successful season with the Herrmann, the Great, co. They act made a big hit and they have been re-engaged for next season.

Gastonett, the J. has become a queen for some professionals smoking real cut plug, and is also quite an admirable smoker. He can blow thick blocky, fancy knots, fancy spirals, 2, Robert Hardy Smith, and Bennett, and Burns, Tom and Joe, "Irish Troubles," Williams and Evans head the list of comedians.

Timothy Sullivan has good reason to feel happy these days, as his latest production, his sixth consecutive season, is called the "Everything Girl," is a spectacular conception, in pretty picture frames. The cast consists of Kitty and Bobbie Gardner and small parts with a lot of the best performers that the management immediately booked in for the week following. This is the first time that the boy has been in the theatre of the town, and is much pleased at the merit of the new turn. Mr. Sullivan started with the act a special set of scenery, including three very handsome drops and a set piece, representing a reception, that preserves seven by nine feet. Some distinct changes of costumes are made during the performance, and brilliant and original electrical effects are used. The act is the most elaborate that has ever been booked in the leading houses for many weeks this and next season.

Richard J. Reeves and Ella Burchhill, who for the past six seasons have been with Charles H. Yale's attractions, are playing the south Jersey circuit resorts. The week they are at the Young-ville Pavilion, South Bend, Ind., with Peoria, Ill., to follow.

Mr. and Mrs. Hall Litchfield closed the Holyoke Theatre and Music Hall, Boston, Saturday, May 23, and Salem, Mass., at the new Mechanic Theatre, for the rest of the week. This was their second date there this season.

Snyder and Buckley, on their arrival in Chicago from the coast, were immediately booked by Edward Shayne over his circuit of Western parks, and will probably not return East until the end of the Summer.

William H. Reynold, who has just closed with James Gill in The Magician, has been engaged by Mattie Keene for the juvenile lead in her West Divorce Case.

Max Hertig is said to have secured an option on the lease of the Arcade Theatre in Toledo.

James Cleary, of Rochester, has two suits on his hands. One is against Joseph W. and Sylvester W. Hockenbury, and the other against Joseph J. Wallace and Charles F. Gilmore. Both suits are for alleged breach of contract.

Edna Hamilton has waved a doubled bill at the Orpheum, San Francisco.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates and it is advised. Blanks will be furnished on application. The names of performers and combinations are not published in this list.

ABBETA—Grand Rapids, June 8-13.
Admiral and Taylor—Keith's, Boston, 25-30, Portland Theatre, Portland, Me., June 1-6.
Adams, George H., and Co.—Farm, Toledo, 30-June 6.
Adams, James R. and Co.—Luna Park, Coney Island, 25-30.
Adair's Dogs—Dentzel Cafe.
Arabian Horse—Forty Thieves, 25-30.
Abramoff, Mons.—Proctor's, N. Y., 25-30.
Alexis, Ella—Bijou, Boston, 25-30.
ALDRICH, CHARLES T.—London, March 9—indefinite.
Alerton—Colonial, Cleveland, 25-30.
Althea Twins—Keith's, Boston, 25-30.
American Trumpeters, Four—Proctor's 23d St., N. Y., 25-30.
Anderson, Al. and Minnie—A. and S., Boston, 25-30.
Anderson, John—Empire, Cleveland, 25-30.
Aitkin and Peters—Park, Worcester, 25-30.
Angell and Assmus—O. H., Chicago, 25-30.
Armstrong and Wright—Keith's, Boston, 25-30.
Armstrong and Wright—Shea's, Buffalo, 25-30.
Armstrong and Wright—Shea's, Toronto, 25-30.
Arnold and Mack—Proctor's, N. Y., 25-30.
Arnold, The—O. H., Chicago, 25-30.
Ash, Paul—Gaiety, Akron, 25-30.
Ashley and Wilson—West End Heights, St. Louis, 25-30.
Barr, Mr. and Mrs. Andy—Frank's, Savannah, 25-30.
Barrington and Martell—A. and S., Boston, 25-30.
Barry, Mr. and Mrs. Jimmy—Proctor's, N. Y., 25-30.
Baylis, Agnes—Proctor's 58d Ave., N. Y., 25-30.
Bears and Baboo—St. Louis, 25-30.
Bell, Harry—Proctor's, N. Y., 25-30.
Belmont, May Douglas—A. and S., Boston, 25-30.
Bennett, Emelie—Pabst Garden, Baltimore, 25-30.
Electric Park, Kansas City, 25-June 6.
BERDINI, FLORENCE—London, June 22-Aug. 15.
Blanchfield Sisters—A. and S., Boston, 25-30.
Barnes and Revere—Family Theatre, Portland, Me., 25-30.
Bowers, Frederick—Columbia, Brooklyn, 30.
Bradley, Mr. and Mrs. H. I.—Arch St. Museum, Phila., 25-30.
Brazil and Brazil—Masonic Temple, Chicago, 25-30.
Britton, The—Keith's, Phila., 25-30.
Brockman, James—Howard, Boston, 25-30.
Brown and Bartelett—South Bend, Ind., 24-30. Peoria, O., June 6-14.
Bruce and Healy—A. and S., Boston, 25-30.
Bums and Rice—Lindenwald Park, Hamilton, Ont., June 1-6.
Buckeye Trio—Lindenwald Park, Hamilton, 25-30.
Buchner, Arthur—Park, Worcester, 25-30.
Burke and Baker—O. H., Chicago, 25-30.
Burke, Miller and Teller—Johannesburg, South Africa, indefinite.
BURCKHART, LILLIAN—Harlem Music Hall, N. Y., 25-30, Keith's, N. Y., June 1-6.
Burto-Leonardo Circus—Proctor's, N. Y., 25-30.
Burton and Brooks—Reed's Park, Pesteria, 25-30.
Ashtabula, South Bend, Ind., June 1-6.
Burton, Jean E.—Gaiety, Brooklyn, 30.
Butler, Elmore—West End Heights, St. Louis, 25-30.
Caffrey and Grant—Philo., 25-30.
Caldwell, Anna—Woolworth's Roof, Lancaster, 25-30.
Callahan and Mack—Poli's, Bridgeport, 25-30.
Campbell and Caulfield—Keith's, N. Y., 25-30.
Carbonia Sisters—Shea's, Toronto, 25-30.
Carlin and Reeves—Colonial, Cleveland, 25-30.
Carson and Willard—Robinson Park, Fort Wayne, 24-30. Railway Park, St. Joseph, 31-June 6.
Cassmore and Florence—Olympic, Chicago, 25-30.
Chamberlain, The—Park, Youngstown, 25-30.
Charmer Sisters—A. and S., Boston, 25-30.
Chinese—A. and S., Boston, 25-30.
Chiquilla and Nevaal—Keith's, N. Y., 25-30.
Clark, John—Frank's, Savannah, 25-30.
Clarke and Temple—Temple, Detroit, 25-30.
Clarke, Wilfred and Co.—Olympic, Chicago, 25-30.
Clayton, Jenkins and Jasper—Empire, Newcastle, 25-30, Empire, Edinburgh, June 1-6.
Clemens, Marguerite—Arch St. Museum, Phila., 25-30.
Clifford, Linda—Howard, Boston, 25-30.
Cliquot—Pittsburg, June 1-13.
Clivette—Avenue, Detroit, 25-30.
Colby and Way—Woolworth's Roof, Lancaster, 25-30.
Cole, James E.—Arch St. Museum, Phila., 25-30.
Conroy and Pearl—Orph., San Francisco, 25-30.
Corbett and McGowen—Howard, Boston, 25-30.
Craig and Ardell—Keith's, Boston, 25-30.
Crawford and Duff—Columbia, Brooklyn, 30.
Crawford and Manning—Keith's, N. Y., 25-30.
CRESSY, WILL, AND DAYNE, BLANCHE—Keith's, Boston, 25-June 6.
Cronin, Morris—Masonic Temple, Chicago, 25-30.
Cuttys, Musical—Avenue, Detroit, 25-30.
Dale, Musical—Temple, Detroit, 25-30.
Dandy, Jess—Woolworth's Roof, Lancaster, 25-30.
Darrow, Mr. and Mrs. Stuart—Keith's, N. Y., 25-30.
DAVIS AND MACAULEY—Temple, Detroit, 4-30, Chesaning, Mich., June 1-6.
Davis, George C.—Olympic, Chicago, 25-30.
Davis, Will Thompson—Pastor's, N. Y., 25-30.
Dawson and Booth—Avenue, Pittsburg, 25-30.
De Acos, The—Washington, April 13-May 23.
Deacon Sisters—A. and S., Boston, 25-30.
Dean, Laura—Avenue, Detroit, 25-30.
De Biere and Co.—Woolworth's Roof, Lancaster, 25-30.
De Forrests, The—H. and S., N. Y., 25-30.
De Franchevilles—A. and S., Boston, 25-30.
Delmore and Oneida—Electric Park, Newark, 30-June 6.
Denning, Arthur—West End Heights, St. Louis, 24-30.
Devenda and Rose—Lake Erie Park, Toledo, 25-30.
Devean, Hubert—Keith's, Boston, 25-June 6.
Devoy, Emma, and Co.—Proctor's 23d St., N. Y., 25-30.
De Witt, Henry L.—Chutes, San Francisco, 18-31.
De Witt, Lillian and Shorty—H. and S., N. Y., 25-30.
Dickens, Charles—Empire, Johannesburg, S. A., July 31.
Dietch and Russell—Poli's, New Haven, 25-30.

WHITE RATS

Until further notice WHITE RATS OF AMERICA are hereby notified to send all dues and communications to Secretary JAS. H. POWER, 1555 Broadway, New York City, or pay them in person at the Regular Weekly Meeting, held every Sunday at 3 P. M., Gramercy Lyceum, 6th Ave. & 23d St.

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Brown, F. Nelson—Empire, London, June 4-July 25.
Bryde, Edward—Keith's, Phila., 25-30, Keith's, Boston, June 1-6.
Bunnee—Temple, Detroit, 25-30.
Burns, A. O.—Howard, Boston, 25-30.
Burns and Lynn—Electric Park, Newark, 30-June 6.
Burt and Richards—Bijou Theatre, Minneapolis, 25-June 1.
Edwards and Kessell—Columbia, Brooklyn, 30.
Bickham, Frank—Keith's, Boston, 25-30.
Elliott, Rogers, and Co.—Columbia, Brooklyn, 30.
Ellsworth, Fox—Chester Park, Cincinnati, 25-30.
Ernst and Clark—Proctor's, N. Y., 25-30.
Empire City Quartette—Avenue, Detroit, 25-30.
Bartlett, Beaver—Shea's, Toronto, 25-30.
Ezra, George and Lambie—Howard, Boston, 25-30.
Eddie and Manager—Sherman's, San Francisco, 18-31.
Fisher Sisters—Kinloch Park, St. Louis, 25-30.
Evans and St. John—Keith's, N. Y., 25-30.
Everett Sisters—Casino, Toledo, 25-30.
Eder and Webb—Howard, Boston, 25-30.
Fadette, Sambalino—Keith's, Boston, 25-30.
Fuller and Gardner—Circle, N. Y., 25-30.
Fallon and Brown—Olympic, Chicago, 25-30.
Fenn Sisters—Proctor's, Newark, 25-30.
Fenn, Sybil—Chester Park, Cleveland, 25-30.
Fields, Dan—Chester Park, Worcester, 25-30.
Fields, The—Howard, Boston, 25-30.
Fogtells and Rathskin—Glendale Park, Nashville, 25-June 6.
Ferguson and Mack—Shayne's, Chicago, 24-30, Park, Rockaway, 31-June 6.
Ferrell, Fred—Empire, Cleveland, 25-30.
Fitzgerald, Louis—O. H., Chicago, 25-30.
Fields and Duncan—Columbia, Brooklyn, 30.
Fiske, Fanny—Tivoli and Oxford, April 12-May 30. Granville and Waham, London, June 1-6.
FIELDS, W. C.—Harry Rickard's, Sydney, Australia—Indefinite.
Fiddler—Nickelodeon, Boston, 25-30.
Finley and Burke—Keith's, N. Y., 25-30.
Fisher and McDonough—Poli's, New Haven, 25-30.
Flaherty, Hughes—Proctor's 5th Ave., N. Y., 25-30.
Flood Brothers—Poli's, New Haven, 25-30.
Flora, Mlle.—Proctor's 23d St., N. Y., 25-30.
Florida, Nellie V.—Proctor's 23d St., N. Y., 25-30.
Flynn, Joe—Shea's, Buffalo, 25-30.
Four Rose Brothers—Trocadero, Phila., 25-30.
Forbes, R.—Keith's, Boston, 25-30.
Ford, John—Circle, N. Y., 25-30.
Forrest Sisters—Olympic, Chicago, 25-30.
Foster, Ed—Keith's, Boston, 25-30.
Fox, Will H.—Masonic Temple, Chicago, 25-30.
Franklin Sisters—Arch St. Museum, Phila., 25-30.
Frederick Brothers and Burns—O. H., Chicago, 25-30.
Fry and Allen—People's, Cincinnati, 25-30.
Fulgora—Circle, N. Y., 25-30.
Gagnoux, The—Poli's, Bridgeport, 25-30.
Gallagher and Barrett Co.—Olympic, Chicago, 25-30.
Gardner and Vincent—Pastor's, N. Y., 25-30.
Garfield and Cowley—Empire, Cleveland, 25.
Garrison, Jules and Ella—Keith's, N. Y., June 8-12, Keith's, Phila., 15-20.
Gaspard Brothers—Proctor's 5th Ave., N. Y., 25-30.
Gavin and Platt—Woolworth's Roof, Lancaster, 25-30.
Gebest Sisters—H. and S., N. Y., 25-30.
Genaro and Bailey—Avenue, Detroit, 25-30, O. H., Chicago, June 1-6.
George, Charlotte Gayer—Temple, Detroit, 25-30.
Gilson, Lottie—Avenue, Detroit, 25-30.
Gladstone, Lotta—O. H., Chicago, 25-30.
Gleason, John and Bertha—Farm, Toledo, 30-June 6.
Glenroy, James Richmond—Pastor's, N. Y., 25-30.
Gordon and Davis—O. H., Chicago, 25-30.
Gott, Bella—Columbia, Brooklyn, 30.
Gorman and Ford—Somerville, 25-30.
Gorman and West—Portland Theatre, Portland, Me., 25-30.
Graces, Three—People's, Cincinnati, 25-30.
Grand Opera Trio—Columbia, Cleveland, 25-30.
Grant, Sydney—Columbia, Brooklyn, 30.
Grapewin, Charles C., and Co.—Shea's, Toronto, 25-30.
Green and Werner—O. H., Chicago, 25-30.
Green Sisters—Columbia, Brooklyn, 30.
Gregoone, The—Casino, Akron, 25-30.
Haines and Vidocq—Portland Theatre, Portland, Me., 25-30, Keith's, Boston, June 1-6.
Hale and Francis—Shea's, Buffalo, 25-30.
Halley and Meehan—Farm, Toledo, 30-June 6.
Hamilton and Wiley—Trocadero, Beaumont, 25-30.
Hanlons, The—Forest Park, St. Louis, 25-30.
Hanvey and Doane—Tacoma, 25-30.
Harmony Four—Empire, Cleveland, 25.
Harrington, Robert—Keith's, Philadelphia, June 1-6.
Hayes and Suits—Avenue, Pittsburg, 25-30.
Hayes and Wayne—Poli's, New Haven, 25-30.
Hays, Tommy—Frank's, Bayonne, 25-30.
Heclow, Charles—Electric Park, Newark, 30-June 6.
Helens, Edith—Keith's, Boston, 25-30.
Henderson and Ross—Proctor's, Newark, 25-30.
Herbert and Gallot—Columbia, Brooklyn, 30.
HERRMANN, ALEXANDER—Circle, N. Y., June 1-7, Forest Highlands, St. Louis, 21-27.
Hickman Brothers—Howard, Boston, 25-30.
Higbee and Haselton—Standard, St. Louis, 25-30.
Hills, Four—Columbia, Brooklyn, 30.
Hilton and Adams—People's, Cincinnati, 25-30.
Hoey and Lee—Standard, St. Louis, 25-30.
Holdsworth, Leslie—Collins Garden, Columbus, O., 28-June 6, Idlewild Casino, Newark, 6-12.
Hoover Sisters—A. and S., Boston, 25-30.
HOUDINI, HARRY—Establishment Yard, Moscow, 1-31.
Howard and Alton—Pavilion, Hillsboro, Ill., 25-30.
Howard and Bland—Shea's, Buffalo, 25-30.
Hughes and Haselton—Standard, St. Louis, 25-30.
Hughes, Mr. and Mrs. Gene—Proctor's, Newark, 25-30.
Jacobs and Van Lyle—Arch St. Museum, Phila., 25-30.
Jennings and Renfrew—Shea's, Toronto, 25-30.
Johnson and Jackson—Auditorium, St. Louis, 25-31.
Johnson and Wells—Howard, Boston, 25-30.
Johnson, Billy—Avenue, Pittsburg, 25-30.
Johnstone Troupe—Casino, Toledo, 25-30.
JOHNSTONS, MUSICAL—National, Montreal, 25-30.
Jones and Sutton—Park, Worcester, 25-30.
Jordan and Crouch—Fort Wayne, Ind., 24-30, Grand Rapids, Mich., 31-June 6.
Kaufman Troupe—Keith's, N. Y., 25-30.
Keaton, Three—Keith's, Boston, 25-30, Keith's, Phila., June 1-6.
Keenan, Frank, and Co.—Orph., San Francisco, June 7-20.
Keen, Mattie, and Co.—Circle, N. Y., 25-30.
Kelly and Adams—Electric Park, Newark, 30-June 6.
Kelly and Reno—Temple, Detroit, 25-30.
Kennette and Patterson—A. and S., Boston, 25-30.
Kerns and Cole—Keith's, N. Y., 25-30.
Kilroy and Britton—O. H., Chicago, 25-30.
King, Music—Empire, Birmingham, Eng., 25-30.
Kings, Two—West End Heights, St. Louis, 25-30.
Kiely, Musical—Farm, Toledo, 25-30.
Klondyke Four—Casino, Bayonne, 25-30.
Kopp—Glendale Park, Nashville, 25-30.
Koster, Kit—Chester Park, Cincinnati, 25-30.
Kronan Trio—Olympic, Chicago, 25-30.
Kustager—Hasbagen Park, St. Louis, 25-30.
La Reagan Quartette—Shea's, Toronto, 25-30.
La Belle Troja—Proctor's, Newark, 25-30.
La Clair—Proctor's 23d St., N. Y., 25-30.
La Clair and West—Park, Cleveland, 25-30.
Lang, Edward, and Co.—Proctor's 23d St., N. Y., 25-30.
La Fleur, Joe—Grand Falls Park, Joplin, Mo., 24-30, Delmar Gardens, Oklahoma City, O. T., June 1-13.
Larkin and Patterson—Keith's, Boston, 25-30.
La Rue, Irene—Park, Worcester, 25-30.
Lassys, The—Avenue, Pittsburg, 25-30.
Latimore and Leigh—Fort George, N. Y., 25-30, Proctor's, Newark, June 1-6.
La Veenda, The—Empire, Cleveland, 25-30.
Lawrence, Al.—Keith's, Phila., 25-30, Keith's, Boston, June 1-6.
Lazier—Proctor's 23d St., N. Y., 25-30.
Le Maire Sisters—Gardner, 25-30.
Lee, Henry—Forest Park, St. Louis, 25-30.
Leighton and Leighton—Pastor's, N. Y., 25-30.
Leon and Adeline—Avenue, Pittsburg, 25-30.
Leonard, Grace—Standard, St. Louis, 25-30.
Leonard, John F.—Empire, Birmingham, Eng., 25-30.
Leroy and Woodford—Avenue, Detroit, 25-30.
Leslie, Meyer—A. and S., Boston, 25-30.
Lichfield, Mr. and Mrs. Nell—Park, Worcester, 25-30, Lichfield, Mr. and Mrs. Nell—Park, Worcester, 25-30, Auditorium, South Bend, Ind., June 1-6.
Little and Pelgram—Empire, Cleveland, 25-30.
Lockhart, Gene P.—Keith's, Phila., 25-30.
Lockwood, Thos. Cook, N. Y., 25-30.
Lloyd and Wallace—Kinloch's Park, St. Louis, 25-30.
Lloyd, Edwin—Keith's, N. Y., 25-30.
Lockhart's Elephants—Capitol Park, Hartford, 30-June 6.
Long and Johnson—Shea's, Toronto, 25-30.
Loop the Loop (Castellano)—Avenue, Detroit, 25-30.
Lorch and Altine—Olympic, Chicago, 25-30.
Lubelle—Proctor's 5th Ave., N. Y., 25-30.
McCoy Sisters—Temple, Detroit, 25-30.
McDowell, John G.—Longview Park, Dayton, 31-June 6.
McFarland and Murray—Olympic, Chicago, 25-30.
McIntyre and Heath—Avenue, Pittsburg, 25-30.
McRae and Wyatt—Pastor's, N. Y., 25-30.
Macart's Dogs and Monkeys—Colonial, Cleveland, 25-30.
Macco, Sig.—Mannion's Park, St. Louis, 25-30.
Mack, Eddie—Keith's, Boston, 25-30.
Mack and Elliott—Avenue, Pittsburg, 25-30.
Mackintosh, Tom—Hampden Park, Springfield, Mass., 30-June 7.
Mary Sisters—O. H., Chicago, 25-30.
McPhee and Hill—Manchester, England, 22-30.
Marquoue, The—Casino, Seattle—Indefinite.
Mayo Twins—Poli's, New Haven, 25-30.
Madcaps, Three—Frank's, Bayonne, 25-30.
Manette, Violet—Howard, Boston, March 9—indefinite.
Mann-Kesler Co.—Park, Youngstown, 25-30.
Mecca, Three—Hippodrome, Brighton, Eng., 25-30.
Mathes, Clara—Rancho, Cal., 25-June 5.
Maxwell and Dudley—Olympic, Chicago, 25-30.
Maxwell Quintette, Joe—Mason Temple, Chicago, 25-30.
May, Pearl—Auditorium, St. Louis, 25-30.
Mayhew, Stella—Olympic, Chicago, 25-30.
Meehan's Dogs—Forest Park, St. Louis, 25-30.
Meredith Sisters—Portland Theatre, Portland, Me., 25-30.
Marks, Ted—Columbia, Brooklyn, 30.
Merritt, Hal—H. and S., N. Y., 25-30.
Mann, Dan and Dolly—Olympic, McKeesport, 25-30.
Manning and Ducrow—Casino, Toledo, 25-30.
Manletta—Chester Park, Cincinnati, 25-30.
Meyer, Al.—Hampden Park, Springfield, Mass., 30-June 6.
Mahoney and Carlisle—Shea's, Toronto, 25-30.
Miles and Nitram—Pastor's, N. Y., 25-30.
Miley, Kathryn—Riverview Park, Toronto, 25-30.
Minihan, Katharine—Proctor's, Newark, 25-30.
Mississippi Troubadours—Nickelodeon, Boston, 25-30.
Monroe, Mack and Lawrence—O. H., Chicago, 25-30.
Monte, Ric.—A. and S., Boston, 25-30.
Morton Family—Avenue, Pittsburg, 25-30.
Morton, James J.—Keith's, Phila., 25-30.
Montrelle—Kristowsky Gardens, St. Petersburg, 25-June 30.
Moore and Elgin—Shea's, Buffalo, 25-30, Celeron Park, Jamestown, June 1-6.
Moreland, Beatrice—Keith's, Phila., 25-30.
Morrissey and Berwick—Howard, Boston, 25-30.
Madge, Eva—Masonic Temple, Chicago, 24-30, Forest Park, St. Louis, 31-June 6.
Mullen and Corelli—Sequoia, Watsonville, 25-30.
Murphy and Willard—Proctor's 23d St., N. Y., 25-30.
Murphy and La Marche—Scenic Park, Detroit, 25-30.
Murray, Elizabeth—O. H., Chicago, 25-30.
Murray and Alden—Frank's, Bayonne, 25-30.
Myers Sisters—Keith's, Phila., 25-30.
Nawn, Tom—Shea's, Buffalo, 25-30.
Nelson, Charles W. and Susie—Sherman Park, Hamilton, Can., 25-30.
Neville, George and Co.—Electric Park, Newark, 30-June 6.
Nichols Sisters—O. H., Chicago, 25-30.
Nobles, Mr. and Mrs.—Keith's, N. Y., 25-30.
North, Bobby—Proctor's 23d St., N. Y., 25-30.
North, South and Dixie—Third Avenue, Seattle, 25-30.
Nugent and Jones—Keith's, Phila., 25-30.
O'Brien and Havel—Circle, N. Y., 25-30.
O'Brien, Frank—Proctor's, Newark, 25-30.
O'Brien Troupe—Casino, Akron, 25-30.
Otis, Elita Proctor—Casino, Toledo, 25-30.
Ouay and Delmo—Shea's, Toronto, 25-30.
Pantzer Trio—Keith's, Phila., 25-30.
Parker's Dogs—Keith's, Phila., 25-30.
Parris Brothers—Park, Worcester, 25-30.
Pascatel—Mannion's Park, St. Louis, 25-30.
Pearl, Emily—Columbia, Brooklyn, 30.
Pendra, Charles D.—Empire, Cleveland, 25.
Polk and Kollins—Royal and London, London, 25-30.
Powers and Theobold—Grauman's, Fresno, 18-30, Unique, San Francisco, June 1-14.
Prevost and Prevost—Chester Park, Cincinnati, 25-30.
Price and Lyle—Fritz's, Portland, Ore., 18-June 20.
Puckett and Hazard—Swansea, 25-30.
Radford and Winchester—Casino, Paris, 1-31.
Raymond and Vach—Delmar Park, Oklahoma City, 25-30.
Rawlston, Selma—San Francisco, 24-30.
Ramza and Arno—Riverside Park, Saginaw, June 1-6.
Randall, Sallie—Poli's, New Haven, 25-30.
Randolph, Gertie, and Co.—Nickelodeon, Boston, 25-30.
Rapoli—Forest Park, St. Louis, 25-30.
Rastus and Banks—Dennie Park, Allentown, June 1-6, Carsonia Park, Reading, 8-13.
Ray, John and Emma—Empire, Cleveland, 25.
Raymond, Alice—Forest Park, St. Louis, 25-30.
Reed and Shaw—Proctor's 23d St., N. Y., 25-30.
Reeves, Eddie—Frank's, Bayonne, 25-30.
Reilly and Woods—Trocadero, Phila., 25-30.
Reno and Richards—Keith's, Boston, 25-30.
Reno, Al.—Proctor's, Newark, 25-30.
Reynard—Shea's, Buffalo, 25-30.
Rianos, Four—Sans Souci Park, Chicago, 24-June 6.
Riccobono's Horses—Poli's, New Haven, 25-30.
Rice and Prevost—Avenue, Pittsburg, 25-30.
Robbins and Trenimann—Circle, N. Y., 25-30.
Roberts, Hays, and Roberts—Mannion's Park, St. Louis, 25-30.
Rodgers, The—Trocadero, Phila., 25-30.
Robinson and Grant—O. H., Chicago, 25-30.
Robinson, Gladys—Columbia, Brooklyn, 30.
Robinson Sisters—West End Heights, St. Louis, 25-30.
Rose, Julius—H. and S., N. Y., 25-30.
Rosa, The—Woolworth's Roof, Lancaster, 25-30.
Rosey and Bernstein—Columbia, Brooklyn, 30.
Rose and Fenton—Masonic Temple, Chicago, 25-30.
Royle, Mr. and Mrs. Edwin Milton—O. H., Chicago, 25-30.
Roys and Roberts—Auditorium, St. Louis—indefinite.
Ryan and Douglass—Howard, Boston, 25-30.
RYAN AND RICHFIELD—Keith's, N. Y., 25-30, Bayville, L. I., June 1—Indefinite.
St. Onge Brothers—Shea's, Toronto, 25-30.
Salvaggis, The—Colonial, Cleveland, 25-30.
Sansone and Delila—West End, New Orleans, 25-30.
Saona—West End, New Orleans, 25-30.
Saunders, Chalk—Chestnut Grove, Providence 25-30.
Savana, The—Casino, Toledo, 25-30.
Sawtelle, Marion—Howard, Boston, 25-30.
Schaefer, Stillwell and Schaefer—People's Cincinnati, 25-30.
Scalfe, Ann—Columbia, Brooklyn, 30.
Scott Brothers—Forest Park, St. Louis, 25-30.
Sefton and Daggle—Howard, Boston, 25-30.
Seymour and Dupree—Auditorium, South Bend, Ind., 25-30.
Shannon and Lucier—Mannion's Park, St. Louis 25-30.
Shean and Warren—Avenue, Pittsburg, 25-30.
Sherman and De Forest—Celeron Park, Jamestown, 25-30.
Sidonia—Keith's, Phila., 25-30.
Simpsons, The—Standard, St. Louis, 25-30.
Sisters De Van—Colonial, Cleveland, 25-30.
Smart and Williams—Columbia, Brooklyn, 30.
Smirl and Kessner—Poli's, Bridgeport, 25-30.
Smith and Link—Avenue, Pittsburg, 25-30.
SNYDER, GEO. E., AND BUCKLEY, HARRY—Masonic Temple, Chicago, 24-30, Temple, Detroit, June 1-6.
Spaulding—Olympic, Chicago, 25-30.
Stanley and Wilson—Empire, Leicester, 25-30, Follie Meriguey, Paris, June 1-30.
Stanley, Harry C.—Palace, Leicester, 25-30.
Stephens, Paul—H. and S., N. Y., 25-30.
Stembler, Sallie—H. and S., N. Y., 25-30.
Stetson, Walter, and Co.—Lintley Park, Greensboro, 25-30, A. and S., Boston, June 1-6.
Stuber, Fred—Howard, Boston, 25-30, Proctor's 23d St., N. Y., June 1-6.
Sullivan and Pasquelina—Shea's, Buffalo, 25-30.
Sully Family—Poli's, New Haven, 25-30.
Swan and Bambard—Proctor's 23d St., N. Y., 25-30.
Swan, Ed.—Electric Park, Newark, 30-June 6.
Tasma, Julius—Avenue, Pittsburg, 25-30.
Teal and Lemlie—Olympic Park, McKeesport, 25-30.
Ten Ichi—Avenue, Detroit, 25-30.
Terry and Lambert—Empire, Cardiff, 25-30, Empire, Swansea, June 1-6.

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BERT HOWARD AND LEONA BLAND

I wish to announce here that I recognize, and always have, Mr. Will H. Fox as the first with the piano, but when I started in, did I take any of his creations? No, sirree! I was original, and if you ask Mr. Fox, I think he will say the same. Mason agreed to eliminate certain things taken out of my act. He knows what they were. Now he is telling people that I do not live up to my agreements. This is funny: It made me laugh. "Tobias Handle" played from the top of the piano down to mine; all the business in my Pederewski impersonation, which Mason says is his property of a concert singer, is mine also. It is up to you, Mason.

Shea's Theatre, Buffalo, N. Y., 25-30.

Thompson, Minnie May—People's, Cincinnati, 25-30.
Thorne, Mr. and Mrs. Harry—Temple, Detroit, 25-30, Park, Newark, O., June 7-13.
Thurston, Howard—Keith's, Phila., 25-30.
Tiddlewinks and Deane—Frank's, Bayonne, 25-30.
Timmons, George H.—Proctor's, Newark, 25-30.
Toler, Sidney—Columbia, Brooklyn, 30.
Tompkins, Will J.—Portland Theatre, Portland, Me., 25-30.
Tommy, Charles—Columbia, Brooklyn, 30.
Traverty Trio—West End Heights, St. Louis, 25-30.
Troubadour Four—Idora Park, Youngstown, 24-30, Farm, Toledo, 31-June 6.
Trovello—Keith's, Phila., 25-30.
Turpin, Ben—Arch St. Museum, Phila., 25-30.
Tuscanoh Sisters—A. and S., Boston, 25-30.
Van, Billy—Olympic, Chicago, 25-30.
Van, Billy Bellver—Howard, Boston, 25-30.
Van Brothers—Electric Park, Newark, 30-June 6.
Vice and Viola—A. and S., Boston, 25-30.
Vrain and Voight—Avenue, Pittsburg, 25-30.
Ward and Curran—Masonic Temple, Chicago, 25-30.
Warsaw Brothers—West End Heights, St. Louis, 25-30.
Welch, Charles and Jennie—Glendale Park, Nashville, 25-30.
Wentworth, Walter—Nickelodeon, Boston, 25-30.
West and O'Brien—A. and S., Boston, 25-30.
West and Williams—Pastor's, N. Y., 25-30.
West, Ford and Dot—Pastor's, N. Y., 25-30.
Weston and Allen—Colonial, Cleveland, 25-30.
Whitman, Frank—Olympic Park, McKeesport, 25-31.
Whitney Brothers—Orph., San Francisco, 25-30.
Wightman, Allen—Casino, Akron, 25-30.
WILDER, MARSHALL P.—Keith's, N. Y., 25-30.
Williams and Adams—People's, Cincinnati, 25-30.
Williams and Alcese—Standard, St. Louis, 25-30.
William, Chinese Johnny—Keith's, N. Y., 25-30.
Willard, Charles—Hasbagen Park, St. Louis, 25-30.
Wilson, Al—A. and S., Boston, June 1-6.
Wilson, George—Temple, Detroit, 25-30.
Wilson, Lizelle—Empire, Cleveland, 25.
Wilson Trio—West End Heights, St. Louis, 25-30.
Winchell, Smith and Co.—Farm, Toledo, 25-30.
Winters, Winona, and Banks—O. H., Chicago, June 1-6.
Wolf Kitty—Springbank Park, London, Ont., 25-30, Keith's, N. Y., June 1-6.
Wood and Ray—Celeron Park, Jamestown, 25-30, Park, Youngstown, June 1-6.
Wylie's Dogs—Masonic Temple, Chicago, 25-30.
Wyman and Gaines—Frank's, Bayonne, 25-30.
Yalto Duo—Proctor's 5th Ave., N. Y., 25-30.
Yeager and Yeager—Hampden Park, Springfield, Mass., 30-June 6.
Yorke and Adams—Circle, N. Y., 25-30.
Young American Quintette—Shea's, Buffalo, 25-30.
Young and Brooks—Olympic, Chicago, 25-30.
Young, Carolyn—Auditorium, South Bend, Ind., 25-30, Keith's, N. Y., June 1-6.
Young, Irene—A. and S., Boston, 25-30.
Zano—Chester Park, Cincinnati, 25-30.
Zeno, Carl and Zeno—Poli's, New Haven, 25-30.
Zimmer, Robbins and Treneman—Circle, N. Y., 25-30.

BUNNELL'S THEATRES.

Attention is called to G. B. Bunnell's advertisement in another column respecting his New Haven theatres. At the Grand only a few of the best popular priced shows will be booked. Week stands at a dollar scale will be arranged for at the Grand, which will be put into the hands of carpenters and painters and thoroughly renovated, and other important changes will be made for the better. Mr. Bunnell is now prepared to book for both of his theatres in New Haven for 1903-4-5. The dollar scale will prevail at the Grand, and $1.50 and upwards at the Hyperion.

MATTERS OF FACT.

The Academy of Music, Lowell, Mass., will be under new management the coming season, E. J. F. Murphy having taken charge of the house. Lowell is a prospering New England town, with a population of 100,000. The best that travel can always increase their bank account by playing here. Mr. Murphy is booking for 1903-4.

Chorus girls who can sing and dance are wanted by Abe Leavitt, manager Rents-Santley company. His office is at William Morris', 43 West Twenty-eighth Street.

Emmett C. King, who played the leading business with Mrs. Patrick Campbell, is now open to offers as his season closed last Saturday.

Howard Wall, who has offices at 1269 Broadway, has plays for stock and repertory, all tried successes. He lets on reasonable royalties.

The Knights of Ak-Sar-Ben will give their annual carnival and Fall festivities at Omaha, Neb., commencing Oct. 1 and ending Oct. 10. The carnival of this organization has proven the talent of the West, drawing 250,000 people last year. All kinds of novelties, test shows, aerial acts and other attractions are wanted and should communicate at once with "Fony" Moore, manager of Boyd's Theatre, Omaha, Neb.

Sidney J. Guggenheimer, manager of the show printing department of the "Union and Advertiser" of Rochester, N. Y., has just issued a very useful booking sheet for season 1903-4.

Nugent and Jansen is the firm name of a new booking and general theatrical firm. Both are well known in the theatrical world. Ed J. Nugent was for a number of years manager of the old Star Theatre, where he also ran a series of successful Sunday night concerts, while G. M. Jansen was last season in advance of Herbert Kelcey and Effie Shannon in Sherlock Holmes. The firm are the exclusive booking agents for the St. Nicholas Summer Garden, at Columbus Avenue and Sixty-sixth Street, which opens June 1 with a big vaudeville bill headed by La Loie Fuller. They also have several parks and the managing of people for the various attractions under the management of Sullivan, Harris and Woods.

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S. K. HODGDON, Booking Manager.

Association of Vaudeville Managers, St. James Bldg., Broadway and 26th St., N. Y.

Keith's, Phila., this week. Keith's, Boston, next week.

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Married.

HALE—FRASER.—W. H. Hale and Edith G. Fraser, at Providence, R. I., on May 20.

IRVING—HACKNEY.—Laurence Irving and Mabel Hackney, in London, Eng., on May 2.

NASH—JONES.—Sinclair Nash and Miriam Olive Jones, in Boston, on May 5.

WELD—PAYTON.—Arthur Cyril Gordon Weld and Jane Payton (Mrs. Robert Curtis Brown), in Philadelphia, on May 23.

Died.

GLOVER.—In Australia, Augustus Glover.

JERMAINE.—Katherine Jermaine (Mrs. Charles H. Bunn), in New York city, on May 19.

McGOVERN.—Matthew McGovern, at Frankfort, Ky., on May 15, of apoplexy.

WALTERS.—William W. Walters, at McKee's Rocks, Pa., on May 21; aged 19 years.

GEORGE BRAHAM.

Photo by De Witt C. Wheeler, New York.

Above is a good likeness of George Braham, who will write the music for the new Edward Harrigan play, which will be produced at the Murray Hill Theatre. Some years ago the production of a Harrigan and Hart comedy was an event in the metropolis as a Weber and Fields first-night is at the present time. It seems to be the general opinion that now is the proper time for a revival of the clever, whole-some, funny illustrations of life in New York for which Mr. Harrigan is famous. The public has been given so much of the fresh and glitter, so much Tenderloin slang, so many "show girls" and such a superfluity of millinery that it will be a positive relief to get back to the reality of things, and to enjoy a hearty laugh at the absurdities of everyday life as Mr. Harrigan has always and will ever see it. An additional confidence in connection with the Harrigan revival is embodied in the fact that George Braham is the son of Dave Braham, who was an important factor in the success of the famous combination of Harrigan and Hart. M. Witmark and Sons are the sole publishers of the music for the new Harrigan production and for its successor.

DOWN IN MUSIC ROW.

Hubert Levy and John Mason Strauss, authors and composer of Calinya, a new opera, which was produced at Louisville in February, were in the city this week arranging for an early New York production of the piece. While here Messrs. Levy and Mason placed a novel number, entitled "Rosie," which will be introduced in the burlesque by Van Hoosier Wheeler, entered for the chorus. "Rosie" is to be published by M. Witmark and Sons.

Above every other number in Maud Hillan's repertoire is Heelan and Helf's new waltz number, "The Boys in the Gall'ry for Mine."

Letters are still coming into the Windsor Music Company respecting the merits of the new Princess Pocahontas March.

The hit of Marie Dressler's entire repertoire is J. Fred. Helf's latest coon novelty, "Vacation Time Was Only Meant for Coons." This song seems to be a sure winner.

Howard Fitz Loffus is singing the sweet Irish ballad, entitled "Kate O'Toole."

Now that "Hiawatha" is acknowledged a big hit, and published in Detroit, Mich., the publishers there count with pride the number of successes published in that city—viz., "Hantus on Parade," "Black America," "Create Ballag," "My Rag Time Baby," "The Dance of the Brownies," besides several big successes written by Miss Blanke. Detroit has certainly contributed her share of "hits" in the past few years.

A genuine sensation is created by Johnnie Carroll in his rendition of Heelan and Helf's newest waltz effort, "The Boys in the Gall'ry for Mine." The tremendous encore is invariably answered by "Every Man is a Volunteer," a stirring march number, by the same writers.

Hilarie Brooks is singing the quaint coon song, "Just 'Cause I'm Black."

H. S. Gross is gaining applause on the popular song, "I Want to Play Hamlet."

The Ladies Orchestra, under the direction of Berenice Brainerd, are to play for the International Sunshine Club at the Waldorf-Astoria this week. They will introduce "Hiawatha" and a new Rosemary waltz by William M. Redfield.

Dick and Alice McAvoy are featuring "The Boys in the Gall'ry for Mine," and from the enthusiastic encores given this song are likely to continue it indefinitely.

B. H. Hester is singing the splendid story song, "The Passion Flower," and the pathetic song, "Nobody Ever Brings Presents to Me," by Charles Miller and Joseph Maxwell.

The Ladies Quartette, of Barnum and Bailey's Show, are using "Little Sally Brown," by James Casey, the quaint novelty, "Every Little Dog Has His Day," and "My Starlight Sue."

Tascot is still singing "What a Nasty Disposition for a Lady Like You," Heelan and Helf's funny coon creation. It wins tremendous encores everywhere.

J. J. Ryder, the basso, is singing "Alone in the Deep Blue Sea," by Charles Bingham, the "Song of King Thor" and "Spirits in the Wine," by Rankin and Gottschalk.

The right song with the right singers applies to "The Boys in the Gall'ry for Mine," as it is sung by the clever duo, Marion and Dean.

The Pan-American Four are singing a fine quartette arrangement of "Just for To-Night," by T. O. French.

The feature of Seeker and Wilke's clever specialty is "What a Nasty Disposition for a Lady Like You," a coon song that never fails to create much mirth.

Miss Francis, of the Four Hundred Octoroon company, is making a hit with the following coon songs, "I'm a Jonah Man," "I've Got to Go Now, 'Cause I Think It's Goin' to Rain" and "Dat's De Way to Spell Chicken."

Flo Irwin has written a number of songs, which she will next season introduce into the plays in which she will appear. Among these songs is one particularly catchy one which she has already placed with her publishers, M. Witmark and Sons. It is entitled "She's My Girl the Year Round," and will undoubtedly be a hit.

Lew Dockstader has tried the new coon sensation, "Vacation Time Was Only Meant for Coons," and he has not found it wanting. It is the feature of his repertoire.

Harry Brooks is continuing his great success in "While the Moon Shines Bright."

"When Johnny Comes Marching Home," which will run in Chicago all Summer, is one of the six big musical comedies now in Chicago, in which M. Witmark and Sons are interested.

On the closing night of Peyton's Fulton Street Theatre the Ladies Orchestra, under the direction of Berenice Brainerd, was the recipient of many handsome floral offerings. Miss Brainerd responded briefly, and stated that the ladies orchestra would remain intact, having arranged to play at that theatre next season.

Robert Harrington has added "Two Little, Wise Little, True Little Eyes" to his repertoire.

The popular coon shouter, Sig Dawson, is winning repeated encores with Heelan and Helf's new coon creation, "What a Nasty Disposition for a Lady Like You."

Lee Orean Smith has returned from Williamsport, Pa.

Edwin S. Brill, of Doty and Brill, has purchased the interests of his partner, C. W. Doty. Mr. Doty will devote his time to other interests and the writing of a musical comedy, while Mr. Brill will continue at the same number, 43 West Twenty-eighth Street.

In the mad rush to secure the real hits, it is rumored that Howley, Haviland and Dresser recently purchased "Tell Tale Eyes," a pretty waltz song, sung in Peggy from Paris, for the sum of $5,000.

"My Beaute's Wedding Day," the ballad published by Peerless Publishing Company, is still increasing in popularity. It is being sung by many well known singers, among whom are J. Aldrich Libbey, Jules Cassetti, and others.

"Sadie Green," the waltz song, is heard from one end of San Francisco to the other. This song is also very popular in the Summer resorts. The Peerless Publishing Company, a few doors west of The Mirror, are busy touching this song to the performers.

"Dare Devil" Two Step and "Dare Devil" Schreyer, with the sensational chute bicycle act, are now the talk of New York. They will both be seen and heard at Olympia Field, Lenox Avenue and 125th Street, beginning May 25.

Handel Victor Phasey, the London bandmaster, under whose direction the British Guards Band will tour the States this Fall, is the composer of three new marches, "Our Strenuous President," "The Life Guards Call" and "Beautiful Willow Grove," the last dedicated to Philadelphia's famous Summer park, where the band commences its tour.

"Sadie Green," "My Beaute's Wedding Day" and "Beneath the Stars and Stripes" have been great successes with Libby and Trayer on their California tour. In Los Angeles the whole audience joined in singing the chorus of "Sadie Green" at each performance.

MATTERS OF FACT.

Dan Mason has severed his connection with Broadhurst and Currie, and will not be seen in Rudolph and Adolph next season. He invites offers and may be addressed at 1037 East 168th Street.

Florence St. Leonard will be open to offers for Summer stock after the close of Mrs. Leslie Carter's tour at St. Paul on June 4.

Charles K. Harris is engaging his people for the Harcourt Comedy company for next season. Besides others, he wants a comedian with specialty, a property man playing parts and strictly reliable heavy man. He should be addressed care of this office.

Maxim De Gross, who closed his season with The Tempest last week, has not signed for next season. He wants offers from light operas or musical comedy as musical director.

Mabel Montgomery is now disengaged, Sunny Jim having closed its preliminary tour. The play has been a big hit. Miss Montgomery has done excellent work as leading woman of some of the principal stock companies.

Mennen's Toilet Powder is said to be a positive relief for prickly heat, chafing and sunburn. It removes all odor of perspiration and is delightful after shaving.

The Strate Half-Tone Process Company have opened an uptown office in the St. James Building, 1183 Broadway.

B. Gerber makes a specialty of theatrical typewriting and mimeographing. His offices are at 121 West Forty-Second Street.

Josephine Theresa Thill, who last season was leading woman with Barney Gilmore, has not yet signed for next season.

Gill and Fitzhugh's A Little Outcast, which closed its season of forty-four and a half weeks in Baltimore last week, has had a very successful season. In Norfolk and Richmond the business was especially good. The season will reopen in August and the company is booked for another run of forty-four and a half weeks.

Arthur J. Chisum, manager of The Seward Show, announces that his time is all arranged for the coming season, his company complete and that he has secured a new lot of plays for his repertoire as well as all new scenery and printing. Mr. Chisum will run a short Summer season of Summer theatres, starting at Mattoon, Ill., May 30. The regular season begins early in August. The stage performances will be under the supervision of Fred Seward, as in the past.

Charles H. Yale spent several days in New York last week in the interests of his attractions.

Owing to the success the past season of Kidnapped in New York, Barney Gilmore will continue with that play next season, and will produce his new play in the Spring.

Edward Warren has a new musical farce and several vaudeville sketches, which he offers for sale or on royalty. His advertisements in this issue will give full particulars regarding same.

Walton's Transfer Company will remove its offices on June 1 from Gus Hill's offices to that of Sullivan, Harris and Wood's, Room 14, 1358 Broadway. The Walton's Transfer is the oldest established concern of its kind in New York.

Charles H. Yale will next season produce "a new pictorial comedy melodramatic sensation." The Way of the Transgressor. It will be a radical departure from Manager Yale's former enterprises, but will include many dramatic novelties, and be finely staged. It is said. The piece was written by Charles H. Fleming, and is in four acts. A feature of the production will be the first appearance in America of the setter Landseer dogs, Victor, Czar, Jim and Leo. These dogs were educated and developed by William T. Stephens. They are not "trained" dogs, but acting dogs, assigned to important parts in the play. The production will be elaborate and presented under the personal direction of Charles H. Yale.

MUSIC PUBLISHERS.

THREE CRACKERJACK COON SONGS
BY THE AUTHOR OF
BILL BAILEY, WON'T YOU PLEASE COME HOME

Alec Busby, Don't Go Away

I'll Leave It To You (Chapter Song)

Won't You Kindly Hum Old Home, Sweet Home To Me

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Writer of PLAYS, VAUDEVILLE SKETCHES, SONGS
Not connected with any firm or music house. Just finished play for two well-known stars for next season, which will be announced later; also, another three-act drama which will be produced in New York on a grand scale in October. Will incidentally continue writing songs for the masses. Author of "My Lady Lu," "The Game of Eyes," etc. Author and composer of "When the Boys Go Marching By," and the reigning hit, "Only a Soldier Boy," etc. Per. Address *Lewiston, Ills., or Mirror.*

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The Real Writers. With SOL BLOOM.

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A song that you like to sing and the audience hear.
The New Waltz Song that's "It"—Whistled Everywhere.
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Theodore F. Morse
Writer of "I've Got My Eyes on You," "Little Boy in Blue," "Same Old Crowd," etc.
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Hughie Cannon
Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo Goo Eyes."
With Howley, Haviland & Dresser, 1200 Broadway, N. Y.

"Just Give Them My Regards."
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In answering these advertisements please mention THE MIRROR.

CORRESPONDENCE.

(Continued from page 6.)

Settled in the following dates: The Flower Among the Weeds, Big Four, A Country Kid, and The Girl Behind the Bar, April 27; Zeno's Performers 28; Ed Redmond, Elsie Gilbert co. 29-30.

HAYWARD.—OPERA HOUSE (A. W. Blasdel, mgr.): Dark.——TEMPLE: The Summer Park Theatre, which is conducted by J. V. Donnelly, will open June 8 with Henderson and Rooney's co. in Cinita, the Arabian Nights and Cora.

HENNESSEY.—OPERA HOUSE (Goldsmith and York, mgrs.): Ezra Lewis 29 in The Taming of the Shrew pleased fair house. Shenandoah Hearts June 1.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Winchester and Wood's Comedians 25-30.

BURLINGTON.—HOWARD OPERA HOUSE (Jas. V. E. Weber, mgr.): Brothers Byrne in New York Night 26; Black Patti's co. 27-30.

BRATTLEBORO.—BLANCHARD OPERA HOUSE (F. L. Blanchard, mgr.): Keller Band 19 to small house. Brothers Byrne in Night Owls 27.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Heath, lessee): Gilbert co., presenting Miss Hobbs 18-23; excellent performance to fair audiences. Bijou co. 24-30 presenting Friends.——BIJOU THEATRE (John Wade, mgr.): Robinson Opera co. presenting Said Pasha, Ghosts Ghosts and Fra Diavolo, 18-23; fair performances and houses. George Fawcett co. 24-30 presenting Romeo and Juliet and Because She Loved Him So.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, mgr.): Academy closed the season with A Mexican Love Story and Confusion 20, 21 to splendid business.——ITEM: This was the first performance of A Mexican Love Story in America.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Rachel Lewis co. 11-16 to fair returns. Coburn-Smith co. 18-23, presenting Sapho and The Two Orphans; business fair.

NORFOLK.—THE GRANDEY (Otto Wells, mgr.): Fawcett Stock co. 18-23 presenting Romeo and Juliet and Because She Loved Him So; business and performances very good. The Little Minister 25-30.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): The Chaperons (return) 15 to full house; performance excellent.

WASHINGTON.

TACOMA.—LYCEUM (Dean B. Worley, mgr.): Edward Shields Vaudeville co. 10-16; light attendance.——EDISON (Elmer E. Lancaster, mgr.): Good all the time, drawing good houses.——TACOMA (Calvin Heilig, mgr.): A Wise Woman 10 to fair attendance.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heilig and McCabe, mgrs.): Jessie Shirley co. 11-13 in Doris, The Deacon's Daughter and Camille to good business; satisfaction. Ben Hendricks in Old Glory 18.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): Resurrection 14-16; fair attendance; co. not up to the average.——SPOKANE THEATRE: Dark.

WEST VIRGINIA.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Furland, mgr.): The Chaperons 15 (return); excellent co.; good business.

WISCONSIN.

SHEBOYGAN.—CONCORDIA THEATRE (R. J. Kempf, mgr.): John J. Kennedy Players 16-21 opened in Check; largest house of season; entire satisfaction.——ITEM: It is exactly nineteen years ago that Mr. Kennedy and his wife, Lenora Hanson, were members of a stock co., playing here during the season of 1884. Your correspondent has in his possession a souvenir programme printed on blue heavy satin, containing the names of Mr. and Mrs. Kennedy. Mr. Kennedy was manager of the co. The opening play for the season of '84 was Bartley Campbell's masterpiece, A Woman's Love.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Hastings Stock co. 14-16 pleased fair houses in A Mountain Waif, Unknown, and A Domestic Blizzard. Effie Elsler in When Knighthood Was in Flower 18 pleased large audience. Al. H. Wilson in A Prince of Tatters 22 will close the regular season.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Van Dyke and Eaton co. 11-16 to fair houses in The Valley of Kentucky, Across the Desert, Face to Face, Miss Hersey from Jersey, When Luck Turns, Rip Van Winkle, and Resurrection. Intercept Reception 20, 21. Lyceum Theatre co. 27-30. Vogel's Minstrels June 29.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, mgr.): Kennedy's Players 12-16 played Two Jolly Tramps, A Broken Marriage Vow, Sapho, Grit, the Newsboy, and Tom Sawyer to good houses. Arion Band Concert 17 to good house. Al. H. Wilson in A Prince of Tatters 20.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): When Knighthood Was in Flower 16; strong co.; appreciated by large audience. E. J. Carpenter's For Her Sake 17; good patronage; fine co. Not Guilty 24.

ASHLAND.—GRAND OPERA HOUSE (W. T. Berger, mgr.): Rose Coghlan in The Second Mrs. Tanqueray 13 greatly pleased a good house. Noble's Stock co. 21-23. Resurrection 29. My Friend from Arkansaw 30.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): Not Guilty 16 pleased good house. Al. H. Wilson in A Prince of Tatters 21. William Owen 25. Lyceum Comedy co. June 4-6. Vogel's Minstrels 13.

MERRILL.—BERARD OPERA HOUSE (Emil Knoy, mgr.): Winninger Brothers 23; co. and house good. The Bohemian Girl (local) 26. A Breezy Time June 6. The Star Boarder 10. German Theatre co. 18.

APPLETON.—THEATRE (John Conway, mgr.): The Fays closed 13 account illness Mrs. Fay. Ride Tracked 17 canceled. Al. Wilson 19. William Owen 23. Hi Henry's Minstrels 28.

WEST SUPERIOR.—MUSIC HALL (Keough and Alvord, mgrs.): Noble Theatre co. 27-30.——GRAND OPERA HOUSE: Rose Coghlan 12. Are You a Mason 15. The Fatal Wedding 16.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Heuther Stock co. 3-17; S. R. O. nearly every night. William Owen 21. Melbourn MacDowell 22. Kennedy Players 24-31.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Sarcina, mgr.): Hi Henry's Minstrels 16 to S. R. O.; well pleased.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Melbourne, MacDowell and Florence Stone in Resurrection 18; fair house pleased.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Hi Henry's Minstrels 22. Ten Nights in a Bar Room 23.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): E. J. Carpenter's For Her Sake 16 to small house. A Breezy Time 25.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): The Fitats, hypnotists, 11-16 drew fairly well.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): A Bunch of Keys 12, 13; business good; performance pleasing. Geisha (local) 14-16; good business and performances. Irving's Minstrels (local) 18, 19; performances fine; business good. Sixty-second Regiment Concert (local) 20. Midnight in Chinatown 21-23. W. S. Harkins' co. 25-June 6.——ITEMS: Will T. Carleton, stage manager San Toy co., arrived here 19 on a short visit to his parents.—Manager W. S. Harkins is in town making arrangements for his co.'s opening here on 25 in My Friend from India. The co.'s roster is: Lilla Vane, Mary Dean Taylor, Agnes Thorndyke, Alice Riker, Stephen Grattan, George Dore, Clifford Leigh, Willard Curtis, Robert Kelley, Cecil Kingston, T. D. Meek, E. M. Leonard, and W. S. Harkins.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): E. S. Willard 14-16 (return), presenting The Optimist, The Cardinal, and Tom Pinch; excellent co.; capacity. Virginia Drew Trescott in Lord Stratmore and Resurrection 18-21. The Strollers 22, 23. Al. G. Field's Minstrels 25. Edouard De Reszke, Electa Gifford, and the Metropolitan Opera House Orchestra, with J. S. Duss as conductor, 28.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Aubrey Stock co. 18-23; second and last week of engagement in For Love of a Woman. Lost in New York. We Uns of Tennessee, and Dangers of Paris.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Free, mgr.): Other People's Money 18 pleased fair house. Kerwins 25.——FAIRMONT PARK PAVILION (Thomas Walsh, mgr.): Will open 25 with the Fairmount Park Stock co. in Master and Man. Among the members of this co. already engaged for the season are Fanny Usher, Claude O'Shaughnessy, Harry La Rose, Augusta Duncan, Shirley Nelson, Walt McKee, and Willard and Reeves.

WINNIPEG, MAN.—THEATRE (C. P. Walker, Mgr.): Babe Ogdens 4, 6 in The Second Mrs. Tanqueray; large business; very enjoyable. Road Girls 7-9. In A Hermit for Gold, Side by Side, and A Soldier's Sweetheart. City Road 12.——ITEMS: Manager C. P. Walker has left for New York, to book next season's attractions.—A Summer theatre to hold 2,000 is being built at River Park and will open June 15 by Watson-Noble Stock co.

BRANTFORD, ONT.—GRAND VALLEY THEATRE (F. G. Johnson, mgr.): Corner Stock co. 18-20 in A Romance of Coon Hollow and Lost in Siberia.——ITEM: The Grand Valley Theatre has only lately been built by the Brantford Tramway Co., on their new electric road between Paris and Brantford. It is a Summer theatre, capable of holding 1,500 people. It has a fine large stage and good dressing-rooms.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. McGrath, mgr.): Dan E. Ryan ended second week 16 in O'Brien, the Contractor, to large audiences. An American Hustler 21-23. A Bunch of Keys 25-27. The Real Widow Brown 28-30. Sibalia (local) June 1-3. W. S. Harkins' co. 18-27.

LONDON, ONT.—GRAND OPERA HOUSE (A. H. O'Neill, mgr.): Lord Strathmore 14: light attendance. May Sargent in Other People's Money 18; two performances to small but pleased audiences. The Strollers 19; good performance and business.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Dark.

QUEBEC, QUE.—JACQUES CARTIER HALL (L. Bertin, mgr.): A French opera co., singing operas in French, opened 11 and have been playing to fair business.——ITEM: It is reported to-day that our new theatre has been rented to A. J. Small for five years.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Washburn's U. T. C. 16 filled the house; excellent satisfaction.——ITEM: This co. will start under canvas 20 at Ingersoll, Ont.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, mgr.): Al. G. Field's Minstrels 19 to well filled house; good performance. Other People's Money 21. Lord Strathmore 29.

SHERBROOKE, QUE.—CLEMENT THEATRE (R. Mortimer Shuter, mgr.): Onofroff, hypnotist, 19-23; fair business.

BERLIN, ONT.—OPERA HOUSE (C. E. Mayer, mgr.): Other People's Money 20 pleased large audience. Uncle Reuben 25.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, mgr.): Al. Field's Minstrels 20 to S. R. O.; pleased. Other People's Money 27.

ARENA.

HUNTINGTON, IND.—Gentry's Dog and Pony Circus 6 to large business; best satisfaction. Pan-American Circus 20. Wallace's Circus 22.

RICHMOND, IND.—Gentry Brothers' United Shows 6; good crowd and performance.

GOSHEN, IND.—Gentry's Dog and Pony Circus 11 to good crowds.

PEORIA, ILL.—Gollmar Brothers' Great Railroad Shows 13, Gentry Brothers' Famous United Shows 19, 20, Wallace Shows 27.

OKLAHOMA CITY, OKLA.—Forepaugh-Sells Brothers' Circus 4 to capacity at both performances.

HAMMOND, IND.—Waldo and Company's Twentieth Century Shows opened its season here 6, 7 with good business and good features. Gentry's Combined Shows 16.

SUNBURY, PA.—John Robinson's Circus 20.

HAVERSTRAW, N. Y.—Hargreaves's Railroad Shows 11; packed tents; performances failed to give satisfaction.

EMPORIA, KAN.—Forepaugh and Sells Brothers' Circus 6; good performance in rain afternoon; unable to play at night.

FT. WAYNE, IND.—Gentry Brothers' Dog and Pony Circus 7; two performances to crowded tents.

RACINE, WIS.—Gollmar Brothers' Circus 7 did large business; people turned away in the evening; performance good.

LAMAR, MO.—Luella Forepaugh-Fish Wild West Show 7 to two good crowds, considering rainy weather; performances good.

CARROLLTON, MO.—Cole Younger and Frank James' Wild West Show 7; fair attendance and performance.

CHICAGO JUNCTION, O.—Mans and Co.'s Circus 11; every seat taken.

CIRCLEVILLE, O.—Robinson's Circus 11; good business at both performances.

TOPEKA, KAN.—Forepaugh and Sells Brothers' Circus 9 had an immense crowd at both afternoon and evening performances, which their entertainment certainly merited. RAYMOND J. LYDDANE.

LEAVENWORTH, KAN.—Cole Younger and Frank James' Wild West 13 to fair business; performance pleased.

HAGERSTOWN, MD.—John H. Sparks' Circus 11; two performances to fair crowds.

AUBURN, IND.—Gentry Brothers' Dog and Pony Circus 6 to good business.

SHARON, PA.—The Wallace Show April 13 to crowded tents both afternoon and evening performances.

SPRINGFIELD, MO.—Gentry's Dog and Pony Circus 11, afternoon and evening, to S. R. O.

HERKIMER, N. Y.—Sig. Sautelle's Circus 9; larger and better than ever; played to S. R. O.

GLOVERSVILLE, N. Y.—Signor Sautelle's Circus 13; large business; every one pleased.

AKRON, O.—Wallace Shows 9; two crowded performances; very fine. Ringling Brothers 22.

JOPLIN, MO.—Luella, Forepaugh and Fish's Wild West Shows 9; two ordinary performances to fair crowds. James and Younger Wild West Show 18.

NORTH PLATTE, NEB.—Campbell Brothers' Consolidated Shows gave two performances 4 to well filled tents; all acts well received. Forepaugh-Sells 29.

DANVILLE, ILL.—Busby Brothers' Circus 6; fine business.

PIQUA, O.—W. H. Harris' Nickel Plate Circus 13; two performances; crowded at popular prices. Pawnee Bill's Wild West 18.

PITTSBURG, KAN.—Luella Forepaugh-Fish 11; large crowds; good performance.

HARTFORD CITY, IND.—Gentry Brothers' Dog and Pony Circus 9, packing the tent at both performances; the show was greatly improved. Harris Nickel Plate Circus June 5.

NEW CASTLE, PA.—Wallace's Circus 11; immense business; several hundred people turned away; performance not up to expectations.

JACKSON, O.—Harris Nickel Plate Circus 6 pleased good crowds.

MARSHALL, MO.—Sells and Downs' Circus 6; two performances to large crowds.

SOUTH BEND, IND.—Gentry's Dog and Pony Circus 13 pleased large crowds.

OKLAHOMA CITY, OKLA.—Floto's Dog and Pony Circus 11 to fair business; rain.

JACKSONVILLE, ILL.—Hough and Howard's Circus 18, 19; good performance; large attendance.

ELYRIA, OHIO.—Wallace Shows 15 to good business; best of satisfaction.

URBANA, OHIO.—Pawnee Bill's Wild West 16 gave interesting performances to two large crowds.

HAMMOND, IND.—Gentry's Brothers' Circus 16 to large business at both performances; crowds well pleased.

YORK, PA.—Barnum and Bailey's Circus 19; performance at night was cut very short, many good numbers being omitted.

LEAVENWORTH, KAN.—Forepaugh-Fish Wild West 19 to enormous crowds at both afternoon and evening performances.

HUDSON, N. Y.—Sig. Sautelle's Circus 21 on Byrne's Grounds; satisfactory performances to capacity.

ERIE, PA.—Gentry Brothers' Trained Animals (No. 2 co.) 20, 21, attracted large crowds.

COHOES, N. Y.—Sig. Sautelle's Circus 19 pleased large crowds.

CHAMBERSBURG, PA.—John H. Spark's Circus 16; very creditable performance to overflowing business.

LITTLE ROCK, ARK.—Gaskell-Mundy co.'s attractions 18-23; attractions fine; large business.

HARRISBURG, PA.—Barnum and Bailey's Circus was on hand with a very large outfit 20, and were anchored here for two days' business, because they were unable to get men enough to handle the work of the canvasmen, and were compelled to forego the performances of the first day and the street parade. They canceled Lebanon, where they were billed for 21, as they were unable to get the men they needed.

SPRINGFIELD, O.—Ringling Brothers' Circus 14 to 20,000 people; performance very good, and the best animals ever brought to this city.

PIQUA, O.—Pawnee Bill's Wild West 18 drew two immense and gave entire satisfaction. De Onso Bros.

LANCASTER, O.—The John Robinson's Circus 9 broke all previous records; the largest crowds witnessed the performances in the history of the city, and one and all were satisfied.

INDEPENDENCE, KAN.—Louella-Forepaugh-Fish Wild West Shows 14; good performances; large business.

IOLA, KAN.—Forepaugh-Fish Wild West Shows 15; large crowds and fair performance. Gentry Brothers 20. The Floto Shows 25.

LANCASTER, PA.—Barnum and Bailey's Circus 18; wonderful performance to two immense gatherings; hundreds were turned away at the afternoon performance.

CONNELLSVILLE, PA.—Walter L. Maine's Circus 12 to two packed tents.

JOPLIN, MO.—Younger and James Wild West Shows 16; large crowds; good performances.

SCHENECTADY, N. Y.—Sautelle's Circus 16 pleased two large tents; the most pretentious production ever given by the co.

PEORIA, ILL.—Gollmar Brothers' Railroad Shows 13; good performance and attendance. Gentry Brothers' Dog and Pony Circus 19, 20; entertaining performances to good crowds.

ELWOOD, IND.—Gentry's Dog and Pony Circus 14 to excellent business.

PITTSFIELD, ILL.—Sells and Downs Circus 19; large crowds; splendid performance.

NOTE.

The laborers connected with the Barnum and Bailey Circus went on strike when preparations were being made to leave from Washington to Baltimore, and several hours were lost in consequence as the new men secured in a hurry were very green at the work. The old circus men asked an increase of $5 a month.

Clarence Slater, of Fulton, N. Y., employed by Sautelle's Circus, was drowned while bathing in the Mohawk River at Cohoes, N. Y., on May 17. The employees of the circus took up a collection and had the body sent home.

IN OTHER CITIES.

(Received too late for classification.)

PITTSBURG.

In spite of the hot weather in this valley, the Bijou is still doing its customary good business. Ida Hopkins was the attraction at this house 18-23 and proved to be as strong a favorite as upon its preceding annual engagements. Rose Melville, as the indomitable Sis, was just as magnetic and refreshing as ever. Her unique characterization is a delightfully interesting study, and one which never seems to grow old. Her supporting co. this season is a better balanced one than that of last, while the mounting is about the same. Victoria Walters was a cute and pleasing Tisbie Standifer, and her two interpolated songs were encored. Mary Atheling made a handsome and striking Elsie Van Ness, playing the part with entire satisfaction. Paul Scardnon was completely engrossed in his part of Obadiah Odlum, and his quiet and droll humor evoked much laughter. John Turton as Ridy Scarboro gave a spirited and effective portrayal. Louis Morrell made a good stage appearance as Addison Vibert, but his acting, at times, showed affectation which somewhat marred his otherwise good work. Edward Hume played the rollicking college student of Bert Varnum with dash and energy and did some skillful acrobatic dancing. E. A. Locke as Pa Hopkins, Louise Orollus as Ma Hopkins, and Elsie Mackay as Miss Peckover played their small roles adequately. Queen of the Highway 25-30.

Ringling Brothers Circus 18, 19 turned throngs of people away, and those who were fortunate enough to gain admittance were well pleased. A new feature worthy of mention was the lighting equipment by Nernst lamps, which were furnished by the Nernst Lamp Company of this city.

Mabelle Gilman in The Mocking Bird at the Alvin 18-23.

The Eighteenth Regiment, N. G. P., will have a benefit performance at the Alvin 25-30. William Gillette's Held by the Enemy will be the attraction, and Sarah Truax and William Ingersoll will play the leading roles, supported by Marion Bellon, Wilton McVay, Charles Abbe, and others.

The branch of the several Aborn Opera cos. which will inaugurate the Summer opera season at the Duquesne Garden 25 has been rehearsing The Serenade, the opening opera, all the week in this city.

Work has begun on the reconstruction of the Grand, which is to be completed by the coming Fall.

Liebler and co.'s star cast in a production of Romeo and Juliet, at the Alvin, matinee 18, only attracted a fair sized audience at this house's regular scale of prices, but it deserved large patronage.

A. S. L. HEWES.

LETTER LIST.

Members of the profession are entitled to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and uncalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

WOMEN.

Archer, Alice, May E. Abbey, Gertrude Augarde, Laura B. Atkins.

Brown, Enselyn, Elisabeth Berkley, May Blanchard, Laura Biggar, May C. Barber, Adine Bouner, Laura L. Beckman, Gusta Burdick, Mrs. Del Bosta, Sylvia Bidwell, Viola Bennett, Mazie Beban, Florence Belmont, Millie Bennett, Mrs. N. C. Burbank, Dorothy Brandon, Mrs. Edwin Brandt, Ethel Bishop, Henrietta Brawn, Babette Burg, D. Beatrice.

Cameron, Mabelle, Emma Campbell, Mrs. Jno. G. Carr, Mrs. D. W. Cottier, Minerva Courtney, Mrs. Jas. P. Colton, May D. Calhoun, Rhea G. Clegsour, Blanch Cresgo, Eleanor Court, Lulu Carey, Dollie Castle, Adele Clare, Maud Cleveland, Louise Cardownie, Sarah Converse, Grace Cannon, Phoebe Coyne, May Camran, Celia Clay, Edith M. Cooke, Marion Caughrean, Mary Carr, Connie Constantine.

Duane, Lillian, Carolyn Dudley, Marie Dore, Rosalie de Raux, Madge Dixey, Miss V. Delaro, Gertie De Milt, Rosie Duncan, Nina Duane, Violetta de Germaines, Margie Dow, Mabel Dillingham, Nina Dorne, Myra Dalton, Jane Dora, Estelle Delmar, Anne Dale, Esta Dean, Elsie de Tourney, Minnie Delmont, May Dugan, Grace Dechany.

Ellwood, Sybil, Minnie Emmett, Maude Emery, Katherine Eggleston, Edna Elsmore, Sybil Ellison, Rose Evans.

Ford, Janet, Ethel Fuller, Miss M. Fleetwood, Amy Fanchonetti, Margaret Fuller, Mamie Fuller, Minnie Fielding, Miss L. Flavon, Mrs. A. Falls, Mrs. Albert Farrington, Winnifred Florence, Mrs. Frank Fay.

Gilmore, Helen, Helen Gilbert, Clara L. Gisiko, Kate F. Griffith, Mrs. A. H. Gilkey, Ethlynne Groff, Mrs. W. C. Goodel, Margaret Gallagher, Florence Gale, Jean M. Graham, Carlotta Gilman, Mamie K. Gilroy, Miss A. Gilbert, Constance Glover.

Houghton, Gladys, Helen Hyle, Mabel F. Hammond, Bessie S. Hester, Daisy Howard, Ethel Harwick, Maud Harlow, Mrs. Lester Heddon, Belle Harrington, Miss M. Howland, Edna Hixon, Effie Hext, Allie Harris, Grace Heyer, May C. Howard, Mabel Hawthorne, Mary T. Haight, Toma Hanlan, Marion Hart, Harriet Harndin, Anna Hamilton, Nina A. Hanway, Kate Holland, Ella Harley, Mabel Hazlett, Carolyn Heustis.

Johnston, Alice, Virginia Johnson, Mrs. Karl Johnston, Emma Jarvier.

Kearney, Mildred, Mrs. Kelly, Mary Kealty, May C. Kvers, Susie Kirwin, Mrs. Ed. W. Kimball, Rose V. Kerr, Mary Karr, Helen King.

Lewis, Rachal, Sophia Leslie, Gretchen Lyons, Estell Loomis, Ray Lewis, Mabel Leichman, Annie Lloyd, May Leslie, Mae E. Lorraine, Carolyn Lowery, Carrie Lowe, Ollie Lowe, Madeline Lack, Scotty La Mond, Ida Lester, Pearl Lund.

Marble, Ella, Nina Morris, Mabel Mayborne, Kate Mayhew, Stella Mayhew, Annie Martell Corinne Mayo, Mrs. J. E. Magee, Lucia Moore, Frankie Montrose, Mrs. Alf. Moulton, Mrs. Jacques Martin, Zoa Mathews, Marie Minturn, Miss M. E. Mitchell, Cora Macy, Anna March, Pilar Morin, Caroline Melrose, Virginia Milton, Mrs. Frank Mudge, Monterey Mershon, May McCabe, Agnes McCann, Mrs. Jas. McDonald, Helen D. McEnras, Mae McKenzie, Gertrude McKenzie, Leda McMiller, Marie McNeil.

Nelson, Helen, May Nannary, Charlotte Nilson, Maud Norton.

Osborne, Lorayne, Jessie L. Oberdorfer.

Perry, Susanne, Marie Pettes, Maud B. Price, Anna Pomeroy, Julia R. Penfield.

Quilter, Agnes.

Reynolds, Dolly E., Ruth Rapet, Lou Ripley, May Raymond, Ethel Robinson, Eunice Raymond, Frankie Reynolds, Violet Ross, Margaret Robinson, Florence Rossland, Cora Riccardo, Amy Rizard, Gertrude Raymore, Florence Ruthven, Loodie Roth, Marie Rawson, Maud Renaud, Isador Rush, Maud Hazel Raymond, Mrs. A. V. Reynolds.

Sears, Bessie, Annie Stuart, Grace Sherwood, Lillian Shirley, Margorie F. Smith, Blanche Sharp, Emily Sanford, Mrs. Emery B. Sweetser, Helen J. Sharpe, Lillian Stafford, Rose Stevens, Mabel Sisson, Emma Gordan, Mrs. S. A. Stokes, Lillian Spencer, Georgie Snyder, Ida Stanhope, Lillian Shattuck, Maud Stanley, Mrs. Samuel.

Thornton, Virginia, Maude Taylor, Eva Tanguay, Edith Tassett, Lois Tabor, Katherine Tabor, Edith G. Talbot.

Victorson, Minnie, Ernie Veronee.

Wilkes, Anna, Dolly Wray, Martha Worth, Justine Wayne, Christie Waltham, Lenore White, Mary L. C. Woelber, Laura Wall, May Wentworth, Ella Warner, Gertrude W. Wise, Anna Whitney, Florence Williams, May Wilson.

Young, Ella.

MEN.

Allen, Frank, B. A. Alberin, Warren Ashley, Dave Alger.

Bartling, Chas. C., Earl Burgess, Benj. Bradford, Al. Blanchard, Sydney Booth, Fred A. Bigelow, Edmund Barrett, Wm. J. Black, E. A. Bruton, Whitman H. Baxter, H. A. Beechie, Wm. B. Bradley, Chas. L. Baker, A. A. Barbee, Johnson Briggs, Arthur Byron, R. A. Burnside, Howard Brandon, Everett A. Butterfield, J. B. Booth, J. A. Blaiffer, Frank Blair, Jno. A. Boone, G. A. Blumenthal, Robt. Barry, Arthur Butler, Harry Brooks, Edw. Blondell, Harry Bond, F. C. Barney, David L. Boone, Geo. Barr, Conrad Bodden, Theo. Babcock, Joseph Buckley, Lawrence Barbour, Chas. Bradford, Rupert Bertand, J. W. Benedict, Will J. Block, Edw. Boring, Fritz Boone, Arthur Bentley.

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Dunkinson, Harry, W. H. Davis, Jno. T. Doyle, Alfred L. Dutton, Louis De Lange, Jas. H. Dove, Lowell Drew, Chas. D. Day, C. G. Dunbar, Hollis Davis, Thos. J. Dempsey, Ed Daly, Frank De Vernon, H. D. Dyer, W. R. Dailey, Jas. Desbrosses, Jos. Dolley, E. J. Dillinger, J. Howard Dyllyn, B. F. Dodson, R. C. Deveau, C. B. Drane, Dawson and Keogh.

Emery, Edw., Jno. G. Edwards, J. N. Edwards, Bus Eisenquest, G. H. Elden, C. Emerson, Mark Ellsworth, Stanton Elliott, Channing Ellery, G. F. Eckels.

Flaherty, J. S., Chas. T. Fitz, Geo. D. Frank, Chas. R. Fisher, Fred De V. Fox, Max Freeman, Jess S. Fulton, Frank W. Foster, R. A. Foster, Dan. P. V. Flynn, F. N. Fox, Lloyd Ford, Wm. G. Fleitz, W. S. Freeman, Dan S. Fishell, Mr. and Mrs. Fay, Robt. Fitzsimmons, Geo. W. Foshang.

Garland, Robt. F., J. E. Gordon, Arthur Garvin, Howard Gale, Edw. Garvin, Louis Gerbert, J. M. Greene, Jos. Gordon, Jos G. Gibson, Geo. F. Graves, Chas. M. Gardner, W. S. Gere, Edwin C. Gallagher, L. F. Gottschalk, Hugh Gibson, Cliff W. Grant, Edw. Gilmore, Harry Gray, Jos. Graham, Frank Gamble, Francis Gaillard, Arthur Goodman, Max Greenbaugh, Walter Gale, Chas. Gilroy.

Hollingsworth, A., David Henderson, Chas. Hollsworth, J. M. Holden, Geo. Hassan, W. H. Hoey, Geo. W. Hammond, Richard Hotchkiss, W. H. Humphries, E. A. Higgins, R. Hastings, Elmer Hartley, Franklin Hartleigh, Wm. Hamester, Theo. Hamilton, Ollie G. Hack, Frank E. Hanson, Maxwell Hooper, Melvin Hunt, Lee Haney, Jos. L. Harris, W. C. Handy, Max Hartman, Frank W. Hollis, Harry Hanscombe, Jos. H. Hollander, Grant Heth, Geo. F. Hills, Hoyt Comedy, Mart E. Hadley, Geo. W. Herbert, R. C. Hudson, Guy Hitner, Geo. E. Henry.

Irving, Jay, Phil Irving.

Johnstone, Lorimer, Chas. Jones, David Jones, Lewis Jenchen, Harry Jenkins, Chas. Jarvis.

Kingsley, Pierce, Alt. Kappeler, Jack Kelly, Geo. Knowles, Frank F. Keene, Leslie Kelcon, Tom Kelly, Paul Kester, C. W. Kelly, Leslie King, Geo. Kunkle, Ernest Kincard, Joe King.

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Norman, Fred, Harold Nelson, Wm. H. Nesbitt, J. Lamar Noa, Matt Nasher, Jno. L. Neff, Jack Norworth.

O'Brien, Louis, Paul Obee, Sid Olcott, Ed O'Brien, Geo. Ober.

Paris, Lionel, Wm. Philbrick, J. Phillips, Jr., Geo. D. Parker, Hal E. Parker, Chas. Posey, Dr. Sam Portella, A. W. Purcell, Goldwin S. Patton, Harvey Parker, Paul M. Potter, Geo. Penney, Ray Purviance, Albert H. Perry, Joe Pagen, Chas. B. Poor, Herbert H. Pattee, Harry Pennebaker, Frank Pallma, A. Mitchell Palmer, Thos. Perose, Alphonso J. Phillips.

Quinlan, Dan.

Row, Arthur W., Dave Reed, Jr., Hal Reid, E. E. Rice, Andrew Robson, Alf. Rowland, Wm. A. Reynolds, Fred Raymond, Geo. H. Rolland, Frank Rowan, Eugene Redding, Jno. J. Rider, Robt J. Riddell, Geo. Riddell, W. H. Robeson, W. H. Rudolph, Eugene Rogers, Seymour A. Rose, Wm. T. Roberts, Ed. Roberts, Franklin Ritchie, R. Rodel, W. L. Rowland, Chas. R. Raymond, Will S. Rising.

Sommers, Andrews, E. L. Sackett, Arthur Saltzer, Leonard E. Smith, Felix J. Seifert, Eugene Sautley, Pietro Sosa, Julies Schroeder, Harry St. Clair, A. J. Spencer, Wm. Schaffer, Harry S. Sheldon, Horace G. Sadler, Wm. Short, Chauncy L. Southern, Wm. H. Schilling, Sam Scribner, Clifford Standish, Jas. W. Smith, Edmund C. Stedman, Stephen A. Story, Jno. Sutherland, Harry Shelby, Harry Sellers, James Stinson, A. H. Smythe, James Sheara, Santinelli.

Talbot, Louis, Jno. Taylor, Thos. W. Tracey, J. W. Travers, Frank Trenor, Fred'k Truesdell, Geo. H. Turner, Jno. Thompson, Geo. Thomas, C. H. Thaw, Col. W. H. Thompson, Algernon Tassin, Jno. Turton, Underwood, Lawrence.

Veazie, Albert, J. K. Vetter, Harry L. Valle, F. Van Rensaeler, C. N. Vreeland, Frank Vinton, Harry Van Tassen.

Warner, Edw., Juliutte A. Wylie, Harry F. Wineman, Harry Woodruff, Max Welsberg, Fred Warren, D. C. Woodworth, Frank H. White, H. Watson, Will Wagner, J. Lewyllan Watkins, Dan J. Whitcomb, Gordon Wrighter, Harry L. Webb, N. J. Wright, Harry D. Webb, Gay Whittier, Jno. M. Welch, Dan Williams, R. F. Williams, Joe Williams, Wm. H. West, Jean Williams, Jno. A. Wallerstedt, Robt. Whittier, Clinton Weston, Stanley H. Whiting, Walker Whiteside, Leon Williams, Jas. R. Waite.

REGISTERED MATTER.

Mrs. M. B. Moulton, Nina A. Hanway, Marion Converse, E. G. Stone, Edw. N. Clisbee, C. E. Morrison, Will Conkling, Edwin Stevens.

WOOD AND WARD

For the past four seasons FEATURED in TWO MERRY TRAMPS, will next season be seen IN A NEW MUSICAL FARCE under management of W. C. CUNNINGHAM.

Address Room 18, Broadway Theatre Building, New York.

David Elmer

Cayley Drummle in The Second Mrs. Tan

THE McKEE COLLECTION.—PART VII.

III.

6455. E. T. Parsloe. Lithograph scene from Jack Robinson and His Monkey. Parsloe as the monkey, Yale as Jack. Oblong 4to, 1874, by Willich, Bonns, Ed. London, no date. Rare. $15.50. Bought on order.

Parsloe made his first appearance in New York at the Bowery Theatre Dec. 26, 1871, on which occasion William Blanchard, the father of Miss Hamblin, made his American debut. Parsloe, who was a fine pantomimist, died shortly afterward.

6459. John Howard Payne. A. L. S. 3 pp., 4to, inlaid. Paris, Oct. 6, 1822. Signed, J. H. P. Bought by Mr. R. D. North.

This was a fine letter.

6472. John Howard Payne. Playbill of the Grand Dramatic Festival, Park Theatre, Nov. 20, 1832, for the benefit of Mr. Payne on his return to America. Neatly engraved. 4to, inlaid. $8.50. Bought on order.

This is a bill of extraordinary rarity. It bears the names of all the great artists of the period.

6491. T. Phillips. Engraved portrait in the character of Count Rollo. 4to, full length. Engraved by Smith. Printed and published by E. Valentine, 164 Broadway, N. Y., 1817. Very rare. Bought on order.

Phillips made his debut in this character in this country at the Park Theatre, Nov. 3, 1817. He had considerable ability as an actor, a fine personal appearance and was a sweet and pleasing vocalist. He met his death in a railway accident in England, Oct. 27, 1845. Two other portraits of this gentleman realized $12 and $15, respectively, and were both bought on order.

6497. Henry Placide. Mezzotint portrait. 4to, half length, seated. Painted by ——. Engraved by S. W. Gleaser. New York, 1817. Rare and inlaid. Extremely rare. $10. Bought on order.

This great American actor is the delineator of his characters represented them with a fidelity to nature that has been scarcely excelled upon this stage. He made his first appearance at the Anthony Street Theatre, this city, in 1814.

6504. Mayer Alias Fox. A. L. S. to Fitz Greene Halleck, 1 p., 4to, Richmond, June 7, 1820, requesting him to become a contributor to the Southern Literary Messenger, of which Mr. Fox was then editor. "We wish to insert, if possible, a number of the Messenger containing altogether of articles from our most distinguished friends, and to this end we have received aid from a variety of high sources. To omit your name in the plan we propose, would be not only a negligence on our part, but would be a positive injury to our cause." etc. $70. Bought by Mr. Harrison.

This is a remarkably fine and choice specimen of the author of "The Raven." His letters are scarce.

6540. General Israel Putnam. Engraved portrait. "Israel Putnam, Esqr., Major General in the Troops of Connecticut during the late War." 12mo, half length, seated. Scarce. $10. Bought on order.

Putnam was a distinguished officer in the Revolutionary Army. He was engaged in many battles and was a conspicuous figure in the early history of Connecticut.

6541. Louisa Pyne. Colored lithograph portrait, as Fanny, in King Charles the Second. Folio, inlaid, full length, on India paper. Rare. Published. London, no date. Rare. $12. Bought on order.

This famous vocalist made her debut in France in 1840. Made her first appearance in New York Oct. 6, 1856, at the Broadway Theatre, as Lisa in La Sonnambula, and met with great success.

6542. Tyrone Power. Mezzotint portrait. "Mr. Grin in the character of Sir Lucius Pickabat." Folio, whole length. J. McArdell, delin. et fecit. London, printed for Robert Sayer. Cut down to plate mark. A brilliant impression and very rare. $16. Bought by Western gentleman.

Born 1698. Made his first appearance in Dublin, 1714, as Abel in The Committee. First appearance at Drury Lane in 1715; but the first chance he had of displaying his talent was in the part of Bajazet in Tamerlane in 1716. He retired from the stage in 1750 and died 1760, aged seventy-three. Chetwood says of him that he was "the chief pillar that supported all the theatres whenever he appeared."

6544. John Reeve. Colored lithograph portrait, as Cupid (Master Cupid Smith). 4to, lith. by G. E. Madeley. London, no date. Extremely rare. $10. Bought by Western gentleman.

Reeve was a great London favorite. He made his American debut at the Park Theatre, New York, Nov. 30, 1835. Seldom perfect in his parts, he made up for the defect by "gagging," and often succeeded in convulsing his audience with laughter. He was capital in burlesque, and was a humorous comic vocalist.

6557. T. D. Rice. Engraved portrait. "Thomas D. Rice, the original representative of the American and Ethiopian characters." 4to, seated. J. W. Childs, del.; Henry Meyer, sc. Inlaid. Scarce. $10. Bought on order.

This was a presentation copy and had on lower margin "Thos. D. Rice, with best respects to Miss Yates." His autograph is very scarce.

6559. Peter Richings. Lithograph portrait (with his adopted daughter, Caroline). Oblong 4to, cut out and inlaid. Very scarce. $8.50. Bought on order.

Mr. Richings made his first appearance on the stage at the New Park Theatre Sept. 25, 1821, as Henry Bertram in Guy Mannering. In his day he was unrivaled in many of his impersonations by any actor upon the American stage. His final appearance upon the stage was at Niblo's in 1864.

6567. James Rogers. Original India ink drawing representing him in plain dress. 4to, inlaid. By C. B. Graf. Very fine. $13. Bought on order.

A favorite London comedian, who made his first appearance here as Tom Tipper in You're Sure to Be Shot. He appeared also in several new farces; but his career in America was a failure.

6568. David Ross. A. L. S. to George Colman. 3 pp., 4to, December, 1766. $8. Bought on order.

A letter of extraordinary rarity. Ross was a member of the Covent Garden company. In 1767, when a royal patent was obtained for the theatre at Edinburgh, Scotland, he became the purchaser of the property, and failing in management, sold his interests to Jackson (the historian of the Scottish stage), one of the conditions of sale being that he should pay the debts and incumbrances of the theatre and give security to Mr. Ross for an annuity of £150 per annum for the term of his life.

6580. James M. Scott. Colored lithograph portrait as Brian Brolhme. Folio, inlaid. M. Williams, del. and lith., 8 Watt Street, no date. Bought on order.

A rare original impression. Scott made his first appearance in New York May 9, 1825, as Rolla. He was a fine performer of nautical characters and heavy parts. He died in New York in March, 1849.

6581. John R. Scott. Colored portrait drawing, in plain dress. 4to, backed and inlaid. Fine. $6.50. Bought on order.

J. R. Scott made his first appearance at the Park Theatre July 2, 1828, as Malcolm in Macbeth. He was a great Bowery favorite. He had great natural ability and a fine personal appearance, but like the elder Booth he was somewhat erratic and was apt to disappoint his audiences by sudden disappearances.

6582. John R. Scott. Lithograph portrait in character. Folio, half length, inlaid. Drawn on stone by A. Newsam after T. Sully, Jr.; lith. by Duval. Fine and scarce. $10. Bought on order.

This was a presentation copy to Thomas Archer.

6584. John Sefton. Colored drawing, as Jemmy Twitcher in The Golden Farmer. 12mo, full length. By W. R. Smith, with reproduction made from it. $15. Bought on order.

This drawing was a clever bit of work and depicts him in a part that was probably his best work, and is valuable to any collector of theatrical portraits.

6581. William Shakespeare. Playbill announcing performances for Tuesday, Wednesday and Thursday in Central Park, New York, Winter Garden Theatre, April 28 (1891). Edwin Booth as Hamlet; Amelia Jones as Juliet. Very rare. $10. In fine state of preservation.

6584. Mrs. George. Colored lithograph portrait. "I'll Be a Butterfly." 4to, lith. by A. Imbert. New York, no date. Scarce. $15. Bought on order.

She was a fine actress, particularly in such parts as Lady Constance, Lady Macbeth, Helen (Pizarro). Her benefit (October) being unsuccessful, she died in New York in 1828.

6614. Sarah Siddons. Original sepia drawing of Mrs. Siddons in the character of Princess Katherine in Henry V., by Harlow. 8vo, oval, with engraved oval mat from it by Thomson. Very fine. $12. Bought on order.

"Formed for the tragic scene, to grant the stage With rival excellence of love and rage; Mistress of each soft art, with mein and skill To turn and wind the passions at her will;

* * * * * *

With just decorum, enroll'd in deathless fame, Complete in worth superior, Siddons came."

6615. Sarah Siddons. Portrait of Mrs. Siddons, inlaid "Melpomene." Folio, oval, publ. Inlaid 1784 by J. Ridgeway. Very rare. $15. Bought on order.

6617. Sarah Siddons. Playbill benefit of the Theatrical Fund, Drury Lane Theatre, June 22, 1818. Mrs. Siddons as Matilda in Douglas (the only night of her appearance at this theatre) and Mrs. Jordan as Roxalana in The Prize. Exceedingly rare bill. $9.50. Bought on order.

6618. Sarah Siddons. Engraved portrait, in plain dress. 4to, oval. By P. W. Tomkins, after a drawing by J. Downman. Very fine and extremely rare. $42.50. Bought on order. This is a superb portrait.

6622. Joshua R. Sibbon. Lithograph portrait, in the character of "Sam Gill, the shoemaker." Folio, full length, inlaid. Drawn on stone by A. Newsam, lithog. by Duval. Philadelphia, no date. Scarce. $15.50. Bought on order.

This superb vocalist made her first appearance in New York, in company with her husband, at the Park Theatre, in the ballet, La Sylphide, April 21, 1839, and with her beautiful form, her grace, her feathery, floating lightness, and the *spirituelle* school in which both she and her husband had studied, gave them a decided superiority over all who had preceded them.

661. Mary Taylor. India ink drawing. 12mo, half length. By C. B. Graf. This was very fine. $6. Bought on order.

Popularly known as "Our Mary," in the days of Mitchell's Olympic, was born in New York in 1836, made her final appearance on the stage at Burton's Theatre, Chambers Street, New York, May 3, 1852, and died here Nov. 10, 1866, beloved and lamented by all who knew her.

6671. Anna Thillon. Mezzotint portrait, in plain dress. 4to, three-quarter length, inlaid. By John Sartain, from a daguerreotype. Philadelphia, no date. Fine and very rare. $5. Bought by Western gentleman.

This famous vocalist made her first appearance on the American stage at Niblo's Garden in 1851, Sept. 18, as Catarina in Crown Diamonds.

6674. Miss Tidswell. A. L. S. to James Winston. 1 p., 4to. London, Aug. 10, 1819. Extremely rare letter. $15. Bought on order.

Long connected with Drury Lane Theatre, but better known as the guardian or protectress of the great Edmund Kean in his infancy, and by some persons believed to have been his mother.

6690. Ellen Tree. Colored lithograph portrait as the Jewess. 4to, inlaid. Lithographed and published by G. E. Madeley. London (1836). Very scarce portrait. $12. Bought on order.

This is a beautiful and fine portrait of the lady. It had her autograph, "Ellen Tree, Wednesday, May 4, 1836." She was the wife of Charles Kean and played here in America at various theatres with him.

6693. Miss A. M. Tree. Colored mezzotint portrait. Engraved by C. Turner after G. F. Joseph. 4to, half length. Beautiful specimen of mezzo coloring. $42.50. Bought on order.

Made her first appearance at Covent Garden as Rosina in The Barber of Seville, 1819. Retired 1825. Both as a singer and as an actress was fascinating and scientific.

6698. Dr. William Valentine. Daguerreotype portrait. 12mo, bust. Very fine and one of extraordinary rarity. $15. Bought by Western gentleman.

A well-known mimic and comic lecturer. He was a most eccentric man and died in a lunatic asylum.

6700. John Vandenhoff. A. L. S. to George Daniels. 1 p., 12mo, with a sketch of his career, written by himself. 2 pp., folio. Scarce. $16. Bought on order.

This fine, sterling actor made his American debut at the National Theatre, Leonard and Church streets, New York, September, 1837; playing in this country until 1844, when he returned to England. His retirement from the stage occurred at the Theatre Royal, Liverpool, Oct. 29, 1858. Died in London, October, 1884.

ALFRED BECKE.

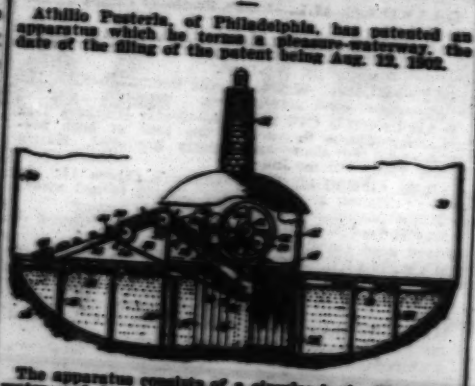
STAGE INVENTIONS.

FURNISHED EXCLUSIVELY TO THE MIRROR BY E. B. WILSON, PATENT ATTORNEY, WASHINGTON.

Charles B. Culver, of Springfield, Mass., assignor to Harold A. Lee, of the same city, has taken out a patent on an amusement device.

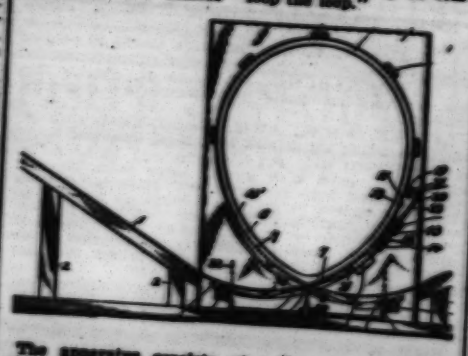
The apparatus consists of two huge wheels, axially hung side by side. In these wheels, each of which revolves independently of the other, is a bicycle which is hung pivotally from the axle and so arranged as to run on the inside surface of the wheel. An indicator is attached to each wheel and by means of this the distance traversed can be ascertained. A number of other complicated features add interest and entertainment to the device.

Athilio Pusterla, of Philadelphia, has patented an apparatus which he terms a pleasure-waterway, the date of the filing of the patent being Aug. 12, 1902.



The apparatus consists of a circular basin filled with water and having in it a continuous spiral guide rail, which is submerged. A stirrer in the center of the basin serves to keep the water in constant motion. Now a series of circular boats are launched one after another into the pool. Almost the course, guided by the submerged rail, they pass, while means are taken to slowly rotate them in their course. At the end of the spiral way is a chain, having upon it projecting pins which, as each boat finishes its rotation, engage it and move it upon an inclined roller, which in turn carries it to the starting point and all it ready for another trip.

Claude I. Hagen is the patentee of a centrifugal amusement way which, for elucidation, may be compared to the now famous "loop the loop."



The apparatus consists of a loop, the course of which lies in a vertical plane, inclined ways lead to and from this loop, which is cut out so as to enable the rider or car to enter it, while centrifugal force will act to press the traveling body against the track as it may be styled. Thus the car or rider, starting from a height, travels down the way, around the loop and up the inclined track on the other side, the attraction of gravity being eliminated by the centrifugal force acquired by the terrific speed.

Frederick W. Thompson, on Nov. 15, 1902, patented a seesaw apparatus which consists of a rocking deck and the appurtenances therefor.

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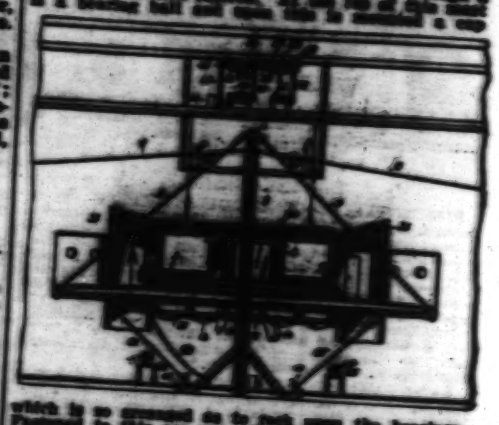
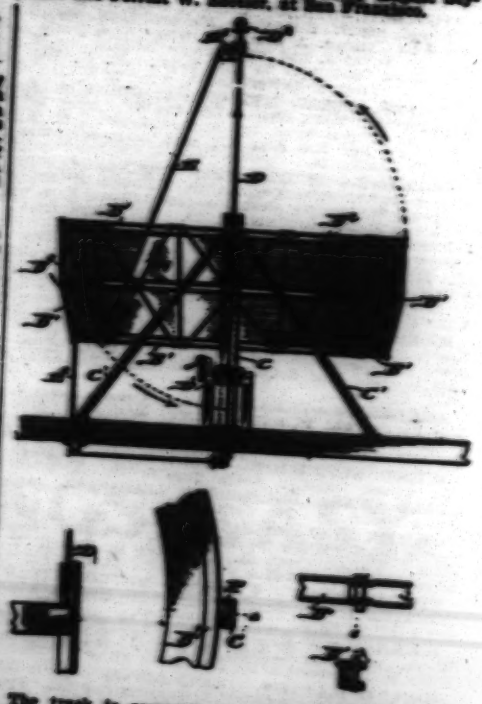
The apparatus consists of a small skiff, steadied through a fulcrum in the form of a fixed, upright derrick boom located forward. A pole, two of the skiff's length, is a trifle more than half that length in advance of the fulcrum. To the rear end of this pole is attached a cup which is to be occupied by the rider. Forward of the fulcrum, and attached to the pole, is a counterbalance which is to be adjusted to suit the weight of the rider. The fulcrum is mounted on a swiveled base, which is to be secured to the deck of the skiff. The apparatus is operated by the rider, who, sitting in the cup, pulls down the rear end of the pole, which, of course, raises the counterbalance which is forward of the fulcrum. It is apparent that it is possible to impart to the deck the desired rocking motion. At present sides of the deck are located movable elastic devices consisting of wings and brake arrows.



An amusement device, consisting of a bowl shaped contrivance which has horizontal bottom and properties, patented on Aug. 4, 1903, to Thomas Sofried and Forrest W. Hoefler, of San Francisco.



The track is arranged in a suitable frame which is mounted between two guiding standards. By a system of cogs and wheels the track can be raised and lowered and tilted to any desired angle. The frame upon which the track is arranged consists of a plurality of channel-iron bands connected by truss rods, each section being united by locking keys.

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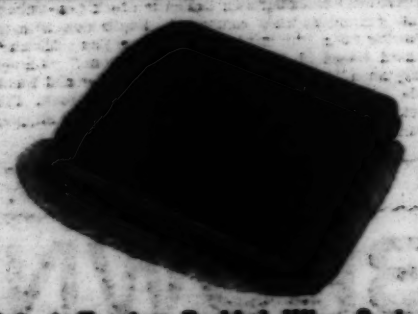

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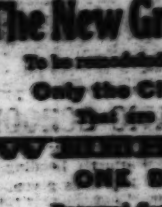

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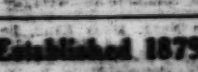

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